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Why Opera Singers Go Mad

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MARCH 1, 1947
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America at the ISCM Festival

The 21st festival of the International Society for Contemporary Music takes place this year at Copenhagen, Denmark, May 29 to June 4. It marks the return of the festivals to Europe after a wartime lapse, during which the United States was host to annual meetings of the group in New York, 1941, and at the University of California, in 1942.

The U. S. committee of the organization has expressed a slight annoyance because it was not notified in time this year to submit entries, as is customary, to the festival jury. Nevertheless, the international committee in Europe, on its own responsibility, selected three American works for the programs — Roger Sessions' Second Symphony, Ernest Bloch's new String Quartet No. 2 and Aaron Copland's Piano Sonata. Perhaps this selection is about as substantial as one might have made. But there will remain a certain degree of dissatisfaction, and in particular perhaps on the part of other composers, some of whom have been awarded prizes by such groups as the New York Critics' Circle in recent years.

• • •

It is symptomatic of the revival of Europe after seven years of devastation that it is again striving to secure the leadership in artistic matters. It is not an unworthy ambition for the nations to wish to excel in creative matters.

But the U. S. has been a haven for so many eminent composers of Europe, who were assimilated and took American citizenship, that it is unfair to rule out their output arbitrarily.

It is to be hoped that as matters in the aesthetic field, as well as the economic, become more stabilized, the festivals of the ISCM will be truly representative of the great output of music now produced in the United States.

• • •

Are American Composers Being Heard?

A controversy has recently been stirred in the columns of the New York Times because Olin Downes, its music critic, replied to the strictures of Douglas Moore in a recent issue of The Saturday Review of Literature that American composers were receiving scant opportunities, with the conflicting opinion that they had more than ever before.

In the Sunday music page of Feb. 23 Frank Patterson, American composer and writer, quotes figures that appeared in The Musical Courier on Dec. 1, 1946, which were supplied by the National Music Council and demonstrated that works heard through the leading American symphony orchestras in seven seasons (1939-1946) were divided as follows, as concerns composers: "foreign-born, 8,592; American-born, 928; naturalized or living in the U. S., 795." The reply of Mr. Downes was that these figures included all the great masters of the past, in which we were not so singularly blessed, since our musical history did not go back so many years.

• • •

Perhaps a stand might be taken midway of the two extremes—that is, both are to some extent right—Dr. Moore when he says the system is rather a huge and complicated one and not likely to turn up American premieres unless there is much persistence and even pressure on the part of the composer; and Mr. Downes, when he says it is better than formerly.

SKI TIME IN CANADA.
Raul Spivak, Argentinian pianist, and Mrs. Spivak enjoyed winter sports while visiting the Dominion for recent appearances. After more than two years in the U. S., he is leaving soon for concerts in Latin America, including one at the Teatro Colon in April, and will return to this country next fall.

BACKSTAGE CHIT-CHAT.
Zino Francescatti, violinist, with conductor Max Reiter following his appearance as guest soloist with the San Antonio Symphony.

ON THE COVER

The distinguished pianist, E. Robert Schmitz, presented this season to the American public three new major works: Henri Sauguet's Concerto for Piano over CBS, Nov. 6; Prokofieff's Eighth Piano Sonata at his Carnegie Hall recital, Nov. 26, and Henry Barraud's Concerto with the New York Philharmonic Society, Dec. 5 and 6.

Born in Paris, France, and for many years a resident of the United States, Mr. Schmitz was a Premier Prix du Conservatoire National de Paris, and with this season's programs continues his career as a champion of new music, having been the medium through which the musical world was to hear for the first time many works of Debussy, Ravel, Milhaud, DeFalla, Tansman, Roussel, V. Thomson, Messiaen, Sowerby, Carpenter, Szymanowski, etc., in addition to the classical repertoire, in recitals and with the major symphonic orchestras of Europe, the United States and the Orient.

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March 1, 1947
Sixty-Eighth Year

THE MUSICAL PARADE: By the Staff

Midseason — just as well as midsummer — seems to bring to birth some of the lighter evidences of music-making. Not precisely a "silly season," it has nevertheless been productive of quite a few foibles and fol-de-rols. . . .

For example, there was Maryla Jonas, the blonde and buxom Polish pianist, who plays with such sensitive beauty on her romantic keyboard, the other day in the National Capital finishing up her recital with a "bang" as, at the end of Chopin's Grand Polonaise, Op. 44, string of the piano broke. Called for encores, she calmly pulled out the offending string, wound it around the piano and resumed. . . .

• • •

Then there was quite a lot of to-do about a dog named "Freckles" Nimitz belonging to the Admiral of that name, who can express himself musically, we understand. . . . At any rate, he made an "appearance" as soloist at a benefit concert in a Washington private school on Feb. 11, aiding the fund of the National Symphony Orchestra . . . singing nothing less than Believe Me, If All Those Endearing Young Charms. . . .

• • •

Lili Marlene has been found to be an honest woman by a "collaborationist" inquiry in France. . . . Wartime favorite song with Nazi troops, taken up later by Allies, was of French origin, forcibly "annexed" by the enemy. This made its composition a patriotic act, and not treason, for the Gallic composer. . . . Kisses on both cheeks instead of *le gibet*. . . .

In the same impulsive nation, an operatic tenor or baritone inflicted a serious stab in the chest with a dagger which did not collapse at the crucial moment—a contretemps which we have often hoped to see. . . .

• • •

Some active plans are being made by the Trapp Family Austrian Relief, Inc. — a corporation formed recently in Vermont by the delightful clan of singers so well known to our concert halls—which looks toward providing "general help and relief to poor, displaced and unfortunate people of all nationalities and creeds" in that country. The family farmhouse at Stowe, Vt., is the center for a large-scale gathering of clothing, food, household sundries to be sent overseas, and if one can judge by the energy shown by the Baroness and her children onstage it will really result in something. . . .

• • •

TONAL TATTLING.—Bidu Sayao on Feb. 13 celebrated the 10th anniversary of her Metropolitan Opera debut by singing Juliet in Romeo and Juliet, and afterward giving a party in the opera house lounge for members of the cast, stagehands, chorus, ballet, orchestra and staff. Champagne and other beverages were served, and there was a cake decorated with the balcony scene in colored icing. . . .

Julius Katchen, 20-year-old pianist, originally from Long Branch, N. J., who is touring Europe, played with such success recently under the auspices of Theatre Special Services, at the Inter-Allied Ball given by the Allied Central Commission in Berlin, that he was requested by Gen. Lucius D. Clay to give a musicale at the home of the latter, where he did "request" works ranging from Bach to the Rhapsody in Blue. . . .

Add to honors list the choice of John Alden Carpenter, composer, for this year's gold medal of the National Institute of Arts and Letters—which goes to a musician only once in nine years for "distinguished service in the field of music, based upon the entire work of the recipient. . . ."

The Pinza family — father and daughter — form a fairly formidable artistic combination. Claudia will sing opposite Papa Ezio in both Don Giovanni and Faust during the San Francisco Opera season next autumn—and let no one quail when the dashing Don "makes up" to Zerlina in the former work, as it's only make-believe programmAGMA-tics. . . .

• • •

According to a screed that recently reached our desk, anybody imagining they were seeing Winston Churchill on stage at Constitution Hall in Washington on Feb. 17 were mighty mistaken. . . . Despite the familiar cigar and yachting cap, it was John Charles Thomas impersonating that statesman in his portrayal of Sir Joseph Porter, K. C. B. in Pinafore—no doubt singing Blood, Sweat and Tears to the familiar Gilbertian galops.

• • •

Gian-Carlo Menotti has come to the aid of thrifty impresarios, who long have gazed ruefully at large casts (with attendant fat salary lists) by composing a miniature opera for two people, He, She—plus telephone. In celebration of the rare achievement, K. T. R. sends us this:

Two is company, three's a crowd!
I like my opera *intime*, rather than loud.
I don't go for Boris and its churning throng,
Man wants only a little maid, and that little not long!

• • •

Nice goings on (or at least reported) out in Detroit, tk, tk, tk! . . . Josef Gingold, Krueger's concertmaster, had an offer to join Szell's outfit next season and reportedly accepted, but changed his mind and wanted to stay, whereupon some hot words such as "pirating" were heard around Music Hall. However, we haven't the Mexican teams' menace as yet, as they had recently in baseball. . . .

• • •

The spacious County Center at White Plains, N. Y., which during part of the war housed some vital manufacturing, has been rededicated, after remodelling, to the cause of Euterpe. . . . The Boston Symphony did the metaphorical breaking of the champagne bottle on Feb. 13, its noble strains sounding under a new roof and sundry other features, with Mrs. Julian Olney again managing the series. . . .

HARMONICA VIRTUOSO "STEPS OUT."
John Sebastian, with his wife Jane and their young son, John Benson Sebastian, at home on Long Island.

In the issue of Feb. 1, this department said that "during the filming of Humoresque, John Garfield was warned not to bite the hand that plays for him. Isaac Stern, violinist, not only furnished all of the fiddle playing heard in the picture, but provided Garfield with an inimitable bowing arm and a set of five nimble fingers. Superimposition shots turned the trick." It appears we did unintentional injustice to the violist Morrie Brenner, who actually supplied the "inimitable bowing arm," doubled in all violin shots for Garfield and also recorded some of the music heard in the film. . . .

• • •

Grace Moore laid to rest in Chattanooga, Tenn., with simple ceremony after sad voyage of her remains from Europe, accompanied by her husband, Valentin Parera. . . .

Seems the two towns which have a joint board backing the Connecticut Symphony—Bridgeport and Stamford—have had a little committee feuding. . . . Ah, well! . . .

• • •

The Mexican Government is going to do some progressive work in training choral groups under the auspices of the National Institute of Fine Art and Literature. With Carlos Chavez diirecting the project, and Louis Sandi and Blas Galindo assisting, singers will be brought from all over the country annually to appear in their folk songs and, doubtless, also wearing their delightful native dresses. . . .

Incidentally, when the Pittsburgh Symphony appeared in Mexico City recently, it was the first American symphony orchestra ever to cross the border to give concerts there. The occasion was commemorated by Pittsburgh's Mayor, David Lawrence, and conductor Fritz Reiner, when in a special ceremony they presented a set of all the orchestra's recordings to Mexico City's Mayor, Lic. Fernando Aleman, for the city's music library.

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BACH FESTIVAL
(Bethlehem, Penna.)

This golden thing, this music, in his hands
Is held like water, like a bit of beach;
Almost perceptibly, the golden sands
Of music slip and scatter from his reach.
See how he tosses them; how heavenward rise
Audacious notes of music in a cloud
Melodically formed; before our eyes
Music is live, magnificent and proud!

Yet nothing's tangible; in shadowed nave
Only our burdened consciences exist;
There is no actual sand along the wave
Of music that engulfs us in its mist;
But something golden, something pure and great,
Acknowledges us, as we meditate.

KIT WRIGHT
Wyncote, Pa.

• • •

Violinist Louis Kaufman and his accompanist-wife Annette, while in Mankato, Minn., in the course of their current concert tour, were about to leave their hotel for the Grand Theatre, where they were to play, when the hotel clerk called to say "Your friends are waiting." Going downstairs, they were surprised to find that the "friends" were two stalwart policemen, who had been sent by Arthur Pfau III, president of the music committee, to escort them to the theatre. They went there in state—in a squad car, showing that in Mankato the constabulary just isn't taking any chances!

• • •

A becomingly modest motto appears above the program notes of the Sunbury, Pa., Symphony Orchestra, written by George Byers to wit, . . . "the greatest discourse on music is Silence."—(signed) Franz Schubert.

WHY SOME OPERA SINGERS GO MAD

By "PERSIFLEX"

The idea seems to persist in polite circles, and others not so exalted that singers are a temperamental tribe. This may or may not be so. But the best rejoinder to such an aspersion is, "Why not?" There are plenty of provocations.

Perhaps somewhere a courageous mezzo-contralto or *lirico-spinto* may rise up in honest wrath and deliver herself of a homily such as this: "If *you* had to get up at nine and do scales and vocalises for three hours, walk briskly or canter in the park for another; lunch on a minute salad; visit your *maestro* to do some corrective work on a role for two more; go home, take a nap, bathe, dress, dine on a mere fragment; be driven to the theatre at seven; freshen up your voice while preparing your stage costume and make-up; and then project vast tones steadily for two hours before a throng, baring your soul if not your bosom, despite a conductor or accompanist who simply doesn't *know*, would *YOU* be sweet, cooperative and humble—invariably in a gracious mood? I wonder?"

The males would have an almost equally long bill of complaints. Yet many an aspiring singer would give a good deal to undertake a routine such as this, interspersed though it be with incessant travelling under conditions that today can hardly be described in language suitable for a family paper.

Sartorially Speaking . . .

Prima donna temperaments have been trying ever since the days when Handel threatened to throw Cuzzoni out the window—and almost did. And conversely, the trials of these same divinities have hardly been appreciated by the common run of mortals.

The vexed problem of clothes has had not a little to do with some of the frayed nerves which afflict the artist folk, especially on the feminine side. There was a case, not many seasons ago, in which a soprano in a certain opera company ordered a gorgeous new gown. When the stage manager saw it, he cast his arms skyward and then held his head. Although a most handsome—even lush—outfit, it didn't "blend" with the sets or the costumes of the other principals and the chorus. There followed several days of jousting between the frantic young director and the prima donna. On the evening of the performance, despite tactful suggestions to the contrary, she appeared on stage in the resplendent garment. In the wings, the *régisseur* said things under his breath.

Not long afterward the costume mysteriously disappeared from her dressing room. Followed searches, shrieks, appeals to the authorities, who conducted an inquiry. It turned out to be an inside job. In the end the affair reached the newspapers and the general public, with the stage director manfully upholding the thesis that art justifies even petit larceny, kidnapping, or whatever is involved when clothes are gently but forcefully withdrawn from circulation.

Temperament Plus

Even the more famous divinities of the musical footlights have been known to have sartorial troubles. Mathilde Marchesi relates in her memoirs that the young Emma Nevada, America prima donna of the 'eighties (her pupil), spurned a Paris contract because she refused to conform to French tradition. In Don Pasquale it was customary for the heroine, Norina, to appear in the first act in a simple black dress. She replied that "she would rather cancel her engagement than appear otherwise than in a white gown." Carvalho, the impresario, "instantly went to his desk, drew out the contract, presented it to her; she tore it up, left the room—and the Opéra-Comique." (However, she did pretty well elsewhere.)

Patti's clothes and her wiles were more intricate. Everybody remembers the story—probably invented by some jealous rival—about an ominous day when Mapleson's exchequer was low and he could scrape up only half of her fee, which she insisted on getting in advance. The diva thereupon put on one shoe and dandled an attractive stockinged foot. The war of nerves lasted until the audience began to get restive, whereupon the perspiring impresario burst in with the rest of the fee, which had miraculously arrived just in time.

Ominous Omens

This unparalleled singer's name is associated with many other piquant conflicts. A case germane to the clothing problem occurred one time when, in her castle theatre in Wales, she staged a version of East Lynne with herself as the black-clad heroine. The story, it will be remembered, deals with one of those sorry heroines sadly returning to her home which she had deserted earlier in the play. She gazes through snowy windows at the happy scene inside as her husband and their children frolic by the fire.

All this was "duck soup" for the diva, but the widow's weeds, though becoming, roused a furious protest from her husband, the tenor Nicolini. "It'll bring bad luck," he cried.

People tried to reason with him in vain, saying that in Traviata the heroine wears a nightgown and dies in the last act, whereas in Faust the frail Marguerite is clad in prison garb and undergoes a scenic transformation. He didn't care to "take a chance."

To Pin or Not to Pin

Some men artists can be even more cantankerous than the women about clothes matters. The same writer relates a story about a scene at Covent Garden some years ago, when the curtain was held a half-hour at a performance of Les Huguenots featuring the De Reszké brothers. Another singer (unnamed) refused to go on in the costume provided for the Comte de Nevers.

The impresario pleaded with him in vain; the bass said it fitted abominably, and in any case he had torn it under the arm in trying to get into it. Somebody suggested that a few pins would repair it, but he refused to be mollified, even when it was suggested that another singer was on the way to take the part. Then the manager said he would go before the curtain and explain the matter to the audience. A music critic who was present threatened to tell all the scribes about it.

At once the singer bounded up and began to dress docilely. Such are the marvels of publicity!

Many a Slip

Among favorite clothing episodes at the Metropolitan in the last twenty years were the bead-curtain costume worn by a certain Kundry, which tinkled melodiously in the second act "vamping" scene; and the magnificent *bouffant* gown of gold donned by another singer as Carmen, which, alas! in the final scene reared its hoops skyward when she fell in simulated death agonies. The tenor, being a gentleman, fell upon the offending skirt and held it down, but in his preoccupation with *bel canto* he unfortunately lost his grip. . . . The final measures of the score were more or less of a struggle between mind and matter.

Many other operatic troupes have provided their share of contretemps. There was once a Suzuki in Butterfly who had the ineradicable illusion that she was the star of the show. She was an outsized girl, and the Butterfly was small. And since her one idea was to be centerstage, people could hear the soprano singing but had to crane their necks to catch a glimpse of her.

As everyone knows, the whole second act of the opera is carried through by the use of many "props" cued to the score and timed to be brought usually by Suzuki. In this case she passed the cigarettes to the tea music and offered teacups to the smoke theme.

Troubles—and Troubles

The climax came when Butterfly rushed offstage to pick up her child, with only about four bars of music during which to exit and return. The infant had disappeared!

She was discovered later, playing with a little frog back of the theatre. Suzuki had thought the youngster noisy and wanted no disturbance when she broke into song, so had put the child out the stagedoor!

Speaking of Butterfly "babies," there was one who always yelled. Sopranos were warned to carry him out when he began turning purple. (Boys are nearly always difficult.) One famous Geisha solved the problem and lessened the hazards by using a large doll. But that cut out the flag-waving and was never popular.

One of the most embarrasing plights was that of the soprano making her debut in Pagliacci. Weeks of rehearsal went for naught when the husky tenor, lifting her out of the cart, caught her by the back of the neck and ripped her costume right down the back to the waistline! She danced out on stage, holding herself together, until emergency safety pins arrived in the wings. "You never know from where you sit," runs the saw.

When Audiences Turn Hyena!

There was the memorable occasion during a performance of Carmen, translated into English, when the tenor answered the Gypsy's question, "Where will you take me?" with "You'll go to jail!" and broke on the top note. The howls of the listeners splintered the rafters of the hall.

Another tenor misfortune was in Samson, Act II. The very gorgeous mezzo in MGM dream costumes was luring the hero to her arms and to his doom. But it didn't turn out as planned. Evidently the Hollywood costumer had mixed this opera with Salome and the lure costume was perfect—for the Dance of the Seven Veils. As the impassioned action proceeded, Delilah dropped off one chiffon after another. When at last nothing remained except a sort of extreme bathing suit arrangement, the tenor reached for a soulful B-flat and emitted a loud croak. No one blamed him, but the rest of the act was a shambles!

Things often go wrong with the Lohengrin swan. The classic case occurred when Slezak "missed the swan boat" and asked when the next one left. Another time the fowl lost its head on the way in, and the Son of Parsifal arrived on stage driving what looked like a ball of over-used cotton batting. Then he had to stand in full view and sing to the object.

A Tosca Melée

A fine performance of Tosca had worked its way nobly into the Scarpia seduction scene. Major artists were singing, and everyone in the opera house was enthralled. At the height of the struggle, the soprano, who ran toward the 200-mark in weight, tried to push the "fiendish" villain away. Her foot slipped and she and the popular baritone went rolling merrily across the floor. The reviews next day commented on the new realism that had crept into our American operatic acting.

Possibly the most desperate feeling a singer has is when a member of the cast or a bit player tries to "steal the show" and becomes over-dramatic.

Once in Cavalleria when Santuzza was, with a saintly look, approaching Mama Lucia, she was heard by fellow-artists to hiss, "If you step back on me once more, so help me, I'll swat you!" And then she sank on her knees to pray—perhaps for strength!

THE TOREADOR IN CARMEN IS REGARDED WITH SUSPICION BY THE SACRED BULL OF ISIS IN AIDA.
(A Cartoon by Hy Gage)

•

Metropolitan Opera to Give Parsifal, Restage Ring

Wagner's Parsifal will have its annual hearing at the Metropolitan Opera on March 13, with Fritz Stiedry conducting it for the first time here and a cast including Ralf, Bampton and Harrell. The Wagner Ring will be given new settings next season, and a benefit performance of La Boheme for this cause will take place on March 19.

LOS ANGELES VISIONS TWO GREAT AUDITORIUMS

Plans Large Memorial Hall and Opera House

LOS ANGELES.—Los Angeles' War Memorial Auditorium and Opera House, multi-million dollar project being developed by Greater Los Angeles Plans, Inc., took a step forward as selected building sites were revealed. More than 200 business and civic leaders attending a Biltmore Hotel luncheon on Feb. 26 were first to learn of the 23-acre downtown site of the auditorium and the 11-acre Wilshire district one of the opera house.

The auditorium is to be in an area bounded by West Third and West Fifth streets on the north and south, by Fremont street on the west and a line one-half block east of Flower street on the east. Under this plan Figueroa and Flower streets will be tunnelled under the auditorium site.

The opera house site overlooks Lafayette Park in the Wilshire district and has 746 feet of frontage on Sixth street between Benton Way and Occidental boulevard. The tract extends 650 feet north from Sixth street. Much of the property is now covered by option or has been purchased outright, it is stated.

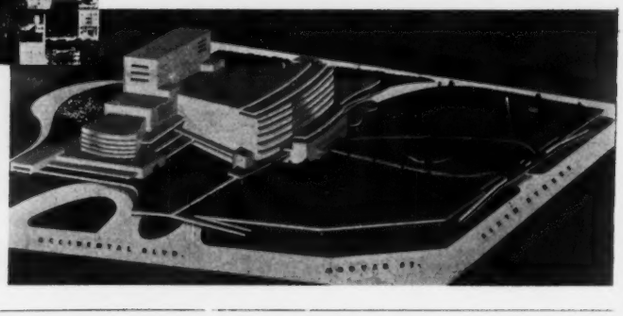
Guarantors Invited

At the luncheon, Ray W Smith, executive Director of Greater Los Angeles Plans, Inc., asked businessmen and firms to underwrite the preliminary financing of the principal portion of the amount still required in order to complete necessary real estate purchases and to engage architects and engineers to design the structures and prepare construction plans.

The seating capacity of the opera house will be determined by studies of similar existing structures and from the recommendations of acoustical engineers. In addition to housing the seasons of the San Francisco Opera and Metropolitan Opera companies, it is expected to provide a suitable home for the Los Angeles Civic Light Opera Association, the Southern California Symphony Association, and other civic cultural groups.

PROPOSED SITE OF THE LOS ANGELES WAR MEMORIAL AUDITORIUM,

at left, announced by Greater Los Angeles Plans, Inc., developing and financing the auditorium and a Los Angeles Opera House, to be built at an anticipated cost of $35,000,000. Picture shows an artist's drawing of the 30,000-seat structure set into the 23-acre site, which extends from West Third to West Fifth Streets and from Fremont Street to a point a half block east of Flower Street.



(Below) AN ARTIST'S CONCEPTION OF THE PROPOSED LOS ANGELES OPERA HOUSE

to be built on an 11-acre site in the Wilshire district. The opera house grounds, overlooking Lafayette Park, will have 746 feet of frontage on West Sixth Street between Benton Way and Occidental Boulevard.

Triller Issues Statement On Philharmonic Controversy

Charles Triller, Chairman of The Philharmonic-Symphony Society of New York, has issued the following statement:

"All financial matters between The Philharmonic-Symphony Society of New York and Artur Rodzinski, formerly its Musical Director, in connection with the recent termination of his relationship with the Society have been amicably and equitably adjusted. The Society recognizes the contribution Mr. Rodzinski has made to the upbuilding of the Orchestra and wishes him every success in Chicago."

Mr. Triller stated that in view of recurring newspaper comments, he wished to make clear again "that the Board of Directors had complete confidence in Arthur Judson, Manager of the Orchestra and President of Columbia Concerts, Inc.; that the Board recognized the quality of Mr. Judson's position; that in its judgment it had not affected adversely the best interests of the Society and frequently had proved of great advantage to it." He further stated that "according to established practice, Mr. Judson revealed to the Board in detail each year the extent of his interest in Columbia Concerts and the fees received by Columbia Concerts for conductors and soloists engaged by the Society; that management fees for such conductors, which averaged less than $5,000 a year, were currently being turned over to the Society's Pension Fund; that, in addition, Columbia Concerts usually managed about one half of the artists appearing before the Society; that the maximum management fees payable to Columbia Concerts by such artists for such engagements undoubtedly would not exceed $3,000 a year."

Mr. Triller further pointed out that Mr. Judson had managed the Orchestra since June 1, 1922; that the record of the Orchestra during this period was a matter of musical history; that what Mr. Rodzinski himself had accomplished since he became Musical Director was the best answer to his assertion that Mr. Judson and his interest in Columbia Concerts created circumstances and "organizational shortcomings" which made it impossible for him to continue.

Mexico Hails Pittsburgh Orchestra

By VERNA CARLETON MILLAN

MEXICO CITY.—The month of February will undoubtedly go down in musical history here due to the fact that, for the first time, an entire symphonic orchestra was brought from the United States to give a series of concerts in the Palace of Fine Arts.

The distinction of being pioneers in this field fell to the Pittsburgh Symphony Orchestra, directed by Fritz Reiner. The unusual significance of this event can be appreciated by the fact that David Lawrence, the mayor of Pittsburgh, came to Mexico also as guest of honor and he was received by Mexico's recently inaugurated President Miguel Alemán. Mr. Lawrence presented President Alemán with an album of special records recorded by the Pittsburgh Symphony Orchestra and in turn President Alemán expressed his desire that in the future artistic and cultural relations between the United States and Mexico will be even more strongly cemented than in the past.

Ovations for Pittsburghers

Tickets for the all too brief season were sold out immediately and the opening night found a packed house waiting to applaud the talented Reiner. His program started in majestic form with Bach's Toccata and Fugue in D Minor (Orchestration of Lucien Caillet) and then went on to the Brahms First Symphony played with a clarity and verve that left the Mexican audience spellbound. Strauss' Don Juan, Debussy's Two Nocturnes and Wagner's Prelude to Die Meistersinger closed the evening. During the other concerts outstanding numbers were Shostakovitch's Ninth Symphony, Debussy's Iberia, Mozart's Jupiter Symphony and Prokofieff's Classic Symphony.

All in all, Mexico took Reiner and his men to its very hospitable heart, showering every attention upon them in reward for as thrilling a musical event as anyone could possibly desire. The Pittsburgh Symphony has not only lived up to its reputation as one of the most disciplined and serious in America but has now shown another country just what can be accomplished in music with perseverance and the right elements. Let us hope that the path is now cleared for other orchestras and we may have more events of this type, in the near future.

Carlos Chavez was guest conductor for one concert of the Pittsburgh Symphony during which he directed Cherubini's Anacréon Overture, Beethoven's Seventh, Chavez's popular Indian Symphony, Huapango by Moncayo and three Dances from De Falla's El Sombrero de Tres Picos.

Uninsky Feted

Alexander Uninsky has proved to be one of Mexico's most popular pianists, if one can judge by the success of his return engagement in a series of recitals on Feb. 13, 18 and 20. Uninsky is a rare and sensitive talent, to be sure, who played Bach and Strawinsky with equal aplomb. His all-Chopin recital brought his admirers to heights of ecstasy. He also played, brilliantly indeed, works by Scarlatti, Mozart, Schumann, Brahms and Ravel.

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Composers' Forum Announces Concerts

The Composers' Forum, a revival of a project founded by Ashley Pettis in 1935 as a part of the Federal Music Project, will resume activity under Mr. Pettis' direction and with the sponsorship of the Music Division of the New York Public Library. The first concert will take place on March 5, at 8:30, in the Museum of Modern Art.

Performers will include Suzanne Bloch, recorder; Janet Fairbank, soprano, with Ruth Cumble, pianist; the David Randolph Chamber Chorus; and young artists and chamber groups from the Juilliard School of Music.

A second session of the Composers' Forum, devoted to compositions of Normand Lockwood and Norman Dello Joio, is planned early in April. The regular sessions of the Forum will be free to the public. Tickets of admission may be obtained at the Music Division of the New York Public Library, Fifth Avenue, New York.

Two Méhul Operas Given at Columbia

On Feb. 6, in Brander Matthews Hall of Columbia University, the Columbia Opera Workshop departed from the usual run of things to resucitate two long-forgotten operas by Etienne Méhul (1763-1817)—Stratonice; and L'Irato, ou l'Emporte, in the translated version subtitled The Man with the Terrible Temper. Both were sung in English.

The former has all the virtues and defects of classical drama. Its plot is stilted and unbelievable, descending as it does straight from Greek formalism. Méhul's music is equally artificial—but in the best sense. The influence of Gluck is paramount, with broad melodies, ingenious concerted sections, and a well-balanced line. It was well sung but acted a little stiffly by Alfred Kunz, Carmine Gagliardi, Teresa Stich, and Michael Therry, all of whom at times seemed overwhelmed by the stilted nature of the lines.

L'Irato is *opera buffa* in the *commedia dell 'arte* tradition. The stock characters are present—the rich uncle with the terrible temper, the cast-off nephew and his servant, the buffoon, and the pretty girl who in the end is united with her lover (the poor nephew, of course). Musically there are some effervescent moments. Each of the characters has at least one fresh aria, and Méhul has composed a work that can, in certain respects, be compared to The Marriage of Figaro or The Barber of Seville. The work was produced with spirit. The sets were clever, and the singers put themselves into character with abandon. Lawrence Ehrlich, who had the hardest assignment as the servant, carried it off very well, while Raymond Smolover also sang with assurance. Others in the cast were Richard Chamberlain, Jack Horn, Alexandra Belugin, and Beatrice Arlt. Willard Rhodes conducted the small orchestra in both operas.

R. K.

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Yugoslav Soprano for "Met"

Doniza Ilitsch, Yugoslav soprano, who arrived in this country on Feb. 20, has been engaged by the Metropolitan Opera and will make her American debut on March 12 as Desdemona in Otello.

PRAGUE PREPARES MAY FESTIVAL, KUBELIK AWARD

By DR. JAN LOWENBACH
Prague

Preparations for this year's International Music Festival, which will take place from May 8 to 28, are proceding smoothly. Participation of American artists is being secured, though the final decisions on the personalities have not been made as yet. There will be some world premieres, also an International Violin Competition (Kubelik prize). For the first time we shall hear compositions from Palestine, Bulgaria and Turkey, which should give to the whole festival an exotic flavor.

Conditions for the violin prize are as follows: It is open to players of all nations between the ages of 15 and 30 by June 1, 1947. The participant must register on a printed form, which must be in the hands of the Czech Philharmonic Orchestra, Prague I, Rudolfinum, on March 31 next, and this must be accompanied by a short history of his life, certificate of the music school he has attended and enumeration of the concerts he has given; a list of pieces of his repertory; a declaration that he has never been a member of any fascist organization; three glossy photos; and his exact address.

Contest Numbers

The contest consists of two parts, an elimination contest including a fugue of one of the J. S. Bach solo sonatas, Kreutzer's Concerto for violin solo No. 19; J. Suk's four pieces of violin and piano, op. 17; and the Kubelik Competition itself, consisting of one of the Paganini Caprices, the Ballade from Kubelik's Fourth Concerto—all these works to be performed by heart. The Kubelik Prize consists of 100,000 Czech crowns (about $2,000), which may, however, be subdivided. The jury announced for the test includes Mischa Elman and Ricardo Odnoposoff from America, Maurice Hewitt, David Oistrach, Richard Zika and Jindrich Feld. Those who do not win prizes but have distinguished themselves will be awarded diplomas. The prize winner will be presented at the first concert of the International Music Festival, the second and third winner to appear later in the series.

The Prague Season

The first half of the season has passed without bringing any particularly important event. There is permanent activity, but it consists more of quiet systematic work in the daily intensive concert life than in sensations.

There was the first reappearance since the war of Vaclav Talich at the conducting desk of the Czech Philharmonic —somewhat of a sensation—which regained for this orchestra its high level in coordination, balance and orchestral sound. Talich conducted four pairs of concerts in which Reger's Variations on a Theme by Mozart were the highlight. The only novelty he offered was a Simfonietta by Pavel Borkovec, which again drew attention to this leading talent among the younger Czech composers.

Borkovec, whose earlier Piano Concerto was played in the autumn in New York by Rudolf Firkusny, stands close to Bohuslav Martinu. Though he has not the fresh, immediate musicality of his elder colleague, he owns the same—though a more intellectualized—mastery of conception and clarity of expression, thematic construction and form. The Simfonietta, written for a particularly attractive combination of chamber orchestral instruments, is pretty, fresh rhythmically, and captivating from beginning to end.

The permanent conductor of the Czech Philharmonic is Rafael Kubelik, who gives the subscription concerts of the orchestra their characteristic high quality.

Besides these concerts with the Philharmonic, Talich presented interesting evenings with his newly founded Chamber Orchestra, which consists of a number of young people and devotes itself mainly to older music. This orchestra recently presented early works of the late Leos Janacek, which in spite of their age gave evidence of the genius of this passionate realist even in his early years.

Chamber Music Prominent

A totally un-American characteristic of the musical life here is the many excellent chamber music concerts. There are two subscription series of the Czech Chamber Music Society, consisting of 16 concerts, in which the most renowned ensembles take part. Excelling among them was the Calvet Quartet from Paris, which gave authentic readings to works of Ravel and Milhaud. Apart from these concerts there are individual groups, including the famous Prague String Quartet (Sroubek, Berger, Cerny, Simandl) or the excellent Trio (Ploceg, Palenicek, Sadlo), who give their crowded recitals independently, attain a high level. The new Trio by Shostakovich made a deep impression, by its purity and inspiration.

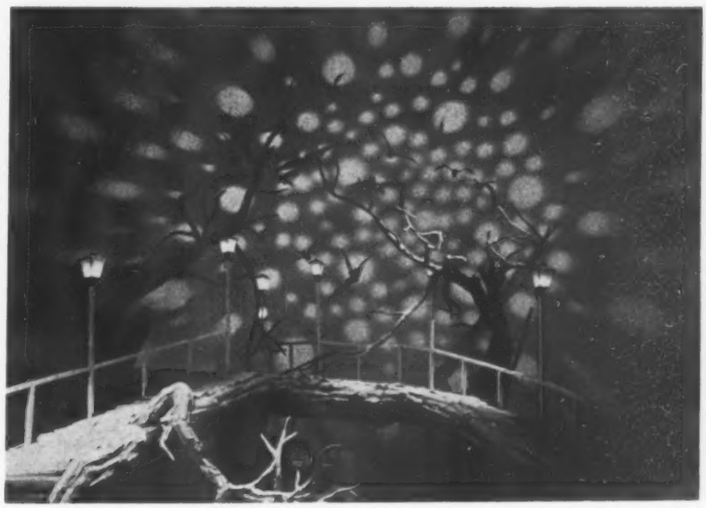
Operatic Doldrums

Nothing sensational happened in the world of opera. The National Theatre apparently is in the throes of a conductors' crisis. In spite of a great number of good singers (to mention only the soprano Podvalova and the bass Zitek) the repertory is rather one-sided. Besides the classical Czech operas by Smetana and Dvorak, so far only Beethoven's Fidelio and Verdi's Don Carlos have found their way into the repertory.

There is, on the other hand, the Grand Opera, managed by Alois Haba, which favors international fare such as Traviata, Boheme, Carmen, Contes d'Hoffmann, and Pique Dame. Recently they brought out a revival of Janacek's Katja Kabanova, which was remarkable musically (under the baton of Kraslik) but "off the beam" in its over-sophisticated, modernistic-symbolic staging. The preponderance of experimental staging is altogether characteristic and problematic in both the Prague opera houses.

The soloists' recitals were as numerous as they were mostly uninteresting. Among the native musicians, the violinist Richard Zika certainly is among the leading artists. Among the pianists, since Jan Herman's death, the younger F. Maxian, V. Holzknecht, and Pavel Stepan have come to the fore.

MARGUERITE KOZENN, soprano, and JULIŮS CHAJES, composer-pianist, received a Dvorak Diploma from the Dvorak Society during their recent visit to Prague, Czechoslovakia. Shown at a reception in the broadcasting studios in Prague are, from left to right: Albert Peck, Czech composer; Mr. Chajes; Dr. Otakar Sourek, President of the Dvorak Society; Miss Kozenn; Dr. Fort, Administrator of Radio Prague; Dr. Josef Urban, Czech bass-baritone; Dr. Shrom, director of the station and Jan Herman, secretary of the Dvorak Society. Miss Kozenn and Mr. Chajes subsequently appeared in Tennessee, Maryland, Pennsylvania, and Minnesota in a two week tour beginning Feb. 8.



A SCENE FROM KATJA KABANOVA, opera by Leos Janacek, produced recently in Prague. The design is by J. Svoboda.

De Falla Buried in Cadiz

CADIZ. — Funeral services for Manuel de Falla were officially observed at Cadiz on Jan. 9. The remains of the great composer arrived on a man-of-war which was received at Teneriffe on its transatlantic journey, coming from Buenos Aires. The Mayor of the city of Cadiz, the birthplace of the composer, the Municipal Council, the Minister of Justice, and representatives of the President, as well as almost all the best known musicians of Spain, were present and formed part of the funeral procession. The Capella Classica came especially to sing at the Cathedral the great Requiem for six mixed voices written by Vittoria for the funeral of the widow of the Emperor Charles V in the 16th century.

On the evening of the same day a concert took place in homage to De Falla, in which there participated the Capella Classica, conducted by Juan Maria Thomas, and the Orchestra Betica (organized by De Falla himself when he was 20 years old) conducted by Ernesto Halffter. The pianist, Cubiles and the singer Lola Rodriguez from Aragon also participated. The concert made a deep impression and represented a genuine homage to the great musician. His body rests in the crypt of the Cathedral.

J. M. T.

Horenstein Conducts Series In Argentina

Buenos Aires

The Colon summer open air season opened on Jan. 11 with a performance of Rigoletto at the auditorium of the Industrial Exhibition in Palermo Park.

The first seasonal concert was given on Jan. 16 before a capacity audience. Jascha Horenstein returned from North America for this occasion. The program comprised the Beethoven First and Ninth Symphonies. A splendid interpretation of the Ninth Symphony was given. Unfortunately a heavy rain storm broke out during the final movement and brought the concert to an unexpected end, but those who had heard the general rehearsal reported a thrilling version of the choral proclamation.

Further performances of Hansel and Gretel, conducted by Robert Kinsky; Cavalleria Rusticana; the ballet Gli Uccelli (Respighi) with choreography by Margarete Wallmann, and Les Sylphides were offered during the first three weeks of the season.

JORGE M. WHITE.

World Film Festival for Brussels

A World Festival of Films and Fine Arts will be held in Brussels, June 1 to 30. There will be several concerts featuring scores written for motion pictures in various countries, including the United States. The BBC Orchestra of London will participate.

First Decade of Palestine Orchestra Marked

AT THE TENTH ANNIVERSARY CONCERT.

The Palestine Philharmonic Orchestra under Bernardino Molinari and Workers' Choirs performing the Jewish National Anthem, Hatiqvah (Hope), at the Jubilee Festival Concert at the Habimah Theatre Hall, Tel-Aviv. (Photo, Weissenstein.)

TEL-AVIV.—The Palestine Philharmonic Orchestra has marked this year's series of subscription concerts a "Jubilee Season" in celebration of its Tenth Anniversary. The first half of the series has drawn record crowds in Tel-Aviv, Jerusalem and Haifa and was conducted by Bernardino Molinari. He will be followed by George Singer and Michael Taube, local leaders, and three visitors: Eduard van Beinum, Charles Muench, and Leonard Bernstein.

Under Molinari's baton, the orchestra premiered two Palestinian works, Heinrich Jacoby's Seven Miniatures for Orchestra and a Comic Overture by Joseph Kaminski. Debussy's La Mer and Brahms' Fourth Symphony were highlights of his part of the series, along with Simon Goldberg's performance of the Mendelssohn Violin Concerto.

Mr. Goldberg was the youthful concertmaster of the Berlin Philharmonic Orchestra up to 1934, when all Jewish members resigned. He went to London and formed a chamber trio with the late Emmanuel Feuermann and with Paul Hindemith. A Carnegie Hall recital in 1937 was part of a world-wide tour and Palestine heard him for the first time in 1940, when he played the Beethoven Concerto with the Palestine Orchestra. On his way to tour Japan in 1941 he stopped in Java and was there interned, when the war caught him, until 1945. He has since resumed his career with Australian, Palestinian, and European tours. Mr. Goldberg intends to devote much of his time to playing with chamber orchestras and conducting at the same time.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

March 1. Philharmonic-Symphony, Walter Hendl conducting, Witold Malcuzynski, pianist, soloist, CH, E; Jennie Rowland, contralto, TH, A; Eddie Condon, jazz, TH, 5:30 p.m.; Marjorie King, soprano, and Eugene Talamo, tenor, CCH, E.

March 2. Philharmonic-Symphony, Walter Hendl conducting, Witold Malcuzynski, pianist, soloist, CH, A; Rosario and Antonio and dance company, CH, E; Vlachos-Wei Trio, pianists, TH, A; New Friends of Music (Budapest Quartet, Milton Katims, violist), TH, 5:30 p.m.; Andres Segovia, guitarist, TH, E; E. B. Jones, baritone, CCH, A; Edith Campbell, soprano, TiH, A; Theodore Charles Stern, baritone, TiH, E.

March 3. National Orchestral Association, CH, E; Jascha Bernstein, cellist, TH, E; David Hollander, pianist, TiH, E.

March 4. Rudolf Serkin, pianist, CH, E; Mildred Milford, pianist, TH, A; Ross Pratt, pianist, TH, E; Ivan Ivantsoff, tenor, CCH, E; Suzanne Bloch, lutist, TiH, E.

March 5. Jascha Heifetz, violinist, CH, E; Lotte Lehmann, soprano, TH, E; James Sykes, pianist, TiH, E.

March 6. Philharmonic-Symphony, Bruno Walter conducting, Zino Francescatti, violinist, soloist, CH, E.

March 7. Philharmonic-Symphony, Bruno Walter conducting, Zino Francescatti, violinist, soloist, A; Albert Brusilow, violinist, CH, E; Ruth Klug, pianist, TH, E; Virginia Varney, soprano, CCH, E; Oliver Steele, bass-baritone, TiH, E.

March 8. Philharmonic-Symphony Young People's Concert, Ganz conducting, CH, M; Hans Heidemann, pianist, TH, A; Marie Strasburger, soprano, TH, 5:30 p.m.; Jascha Bernstein, cello, and Ernst Victor Wolff, piano, TH, E.

March 9. Philharmonic-Symphony, Bruno Walter conducting, Zino Francescatti, violinist, soloist, CH, A; Simon Barere, pianist, CH, E; Mary Ledgerwood, contralto, TH, A; Roesch Little Symphony, Clara Roesch, conductor, TH, 5:30 p.m.; Jacques De Boecklin, baritone, TH, E; Gunda Mordan, soprano, TiH, A.

March 10. Juilliard School of Music, modern music concert, CH, E; Simon Sadoff, pianist, TH, E.

March 11. Maria Jeritza, soprano, CH, E; Emilia De Bernard, pianist, TH, E.

March 12. Boston Symphony, CH, E; Douglas Johnson, pianist, TH, E.

March 13. Philharmonic-Symphony, Stokowski conducting, Robert Casadesus, pianist, soloist, CH, E; Maria Shacko, soprano, CCH, E.

March 14. Philharmonic-Symphony, Stokowski conducting, Robert Casadesus, pianist, soloist, CH, A; Rudolf Firkusny, pianist, CH, E; Louis Kaufman, violinist, TH, E; Rose Slatkovitz, violinist, CCH, E.

New Friends of Music Announce 1947-8 Season

The works of four composers will make up the programs of the New Friends of Music at Town Hall in 1947-1948, according to an announcement by Ira A. Hirschmann, president. All of Beethoven's string quartets will be performed, including the Grosse Fuge, as well as many of his piano trios and violin and cello sonatas. Marking the centennial of the death of Mendelssohn, on Nov. 4, 1847, his chamber music and some of his less frequently heard lieder will be performed. The series will open on Nov. 2, two days before the anniversary of Mendelssohn's death, on which occasion his Octet for Strings will be played. The review of Bach's music will be continued with some of his motets and cantatas by the Collegiate Chorale, conducted by Robert Shaw, with chamber orchestra. Choral works, chamber music and songs by Paul Hindemith, with the composer participating in one performance, will be included. He has completely revised an early song cycle, Marienleben, and the composer's new version will be sung for the first time by Jennie Tourel.

Among the ensembles which will take part in the concerts will be the Budapest, Gordon, Griller, Guilet and Paganini Quartets, and the Albeneri and Busch Serkin Trios. Other artists who will participate in the series will be Adolf Busch, Hermann Busch, Harry Davis, Nikolai and Joanna Graudan, M. Horszowski, Lotte Lehmann, Ray Lev, K. U. Schnabel, Joseph Schuster, Rudolf Serkin, Joseph Szigeti, and Emanuel Vardi.

READERS SPEAK THEIR MIND

Proposes Cadman Stamp

To the Musical Courier:

The United States Post Office Department is now in the process of laying out plans and designs for a new "Famous Americans" Series of postage stamps. As an old friend of the late Charles Wakefield Cadman I address this article to the thousands of other old and dear friends as well as to the hundreds of thousands of admirers of America's beloved composer. . . .

As a philatelist, I urge all friends and admirers of Mr. Cadman to write at once to the Postmaster General, Washington, D. C., urging and recommending that a stamp be issued in the new series, honoring this gifted musician and composer who has joined the ranks of the immortals.

Charlie's many songs, especially "From the Land of the Sky-Blue Water" and "At Dawning," as well as his opera "Shanewis" and symphonic works such as his "Dark Dancers of the Mardi Gras" and numerous other compositions, place him with Nevin, MacDowell, Foster, Victor Herbert and Sousa, whose memories have been immortalized by United States Postage Stamps issued in their honor.

This is a deserving honor, so let's all pull together on this project, just as Charlie always pulled for his friends when he was with us. Write your letter today. I feel sure our efforts will be successful.

ROBERT HOLLINSHEAD.

Praises "Care and Feeding of Artists"

To the Musical Courier . . . May I hand a bouquet?—the article Care and Feeding of Artists was delightful in its humor. We need this treatment in musical matters—so many musicians take themselves too seriously!

IVOR DARREG.

Says Royalties Are Often Too Small

Winnetka, Ill.
Feb. 10, 1947

Editor, Musical Courier:

I have been rereading an article in your Oct. 1 issue by Rosalyn Krokover on "What Publishers Are Buying."

I wonder why Miss Krokover did not tell the other side of the story—that most publishers pay less than W.P.A. wages for a composition—especially if it is the first they have published by that person. And history proves that often a first published composition is a "best seller."

Publishers get salary for twelve months of the year, and so do their printers. But the composers, who furnish the basic materials for this pleasant situation must content themselves with a set sum—no royalties—and that sum most often totally inadequate. . . .

I know of several really good compositions being withheld from the market because of this situation.

How about presenting the whole truth?

Sincerely,
LAURA H. COUPLAND.

Re. Music in Schumann Film

Jan. 27, 1947

Editor, Musical Courier:

Reading the current Musical Courier, I note that Richard Drake Saunders mentions the new Metro-Goldwyn-Mayer picture Song of Love. He says: "The studio affirms that no liberties will be taken with the music, at least, whatever dramatization may be made of the story." He fails to give further information on it, although both the picture and music were done quite some time ago.

Since William Steinberg conducted the score for the movie, I happen to know what was recorded and thought you might like to have it for your information. With orchestra alone Steinberg conducted the Brahms Symphony No. 1, and scenes from Schumann's Faust, Op. 148, with a huge chorus. Together with Rubinstein he did the Schumann Piano Concerto and the Liszt E flat Concerto.

With all best wishes,
FRIEDE F. ROTHE.

Liked Article on Electrical Instruments

Feb. 7, 1947

Dear Musical Courier:

I was delighted to see the article by Ivor Darreg on the electrical instruments. You are publishing much educational information that is badly needed, and thank you for the help you give all who are working in this still too highly-specialized field.

I am repeating for the Curtis Institute of Music in Philadelphia Feb. 20, the program played with Carlos Salzedo this season in New York.

Part of the material sent in advance is your pages. LUCIE BIGELOW ROSEN.

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—"Acting ability of first rank . . . a high, ringing and clear voice."—*Miami Daily News, Jan. 12, 1947.*

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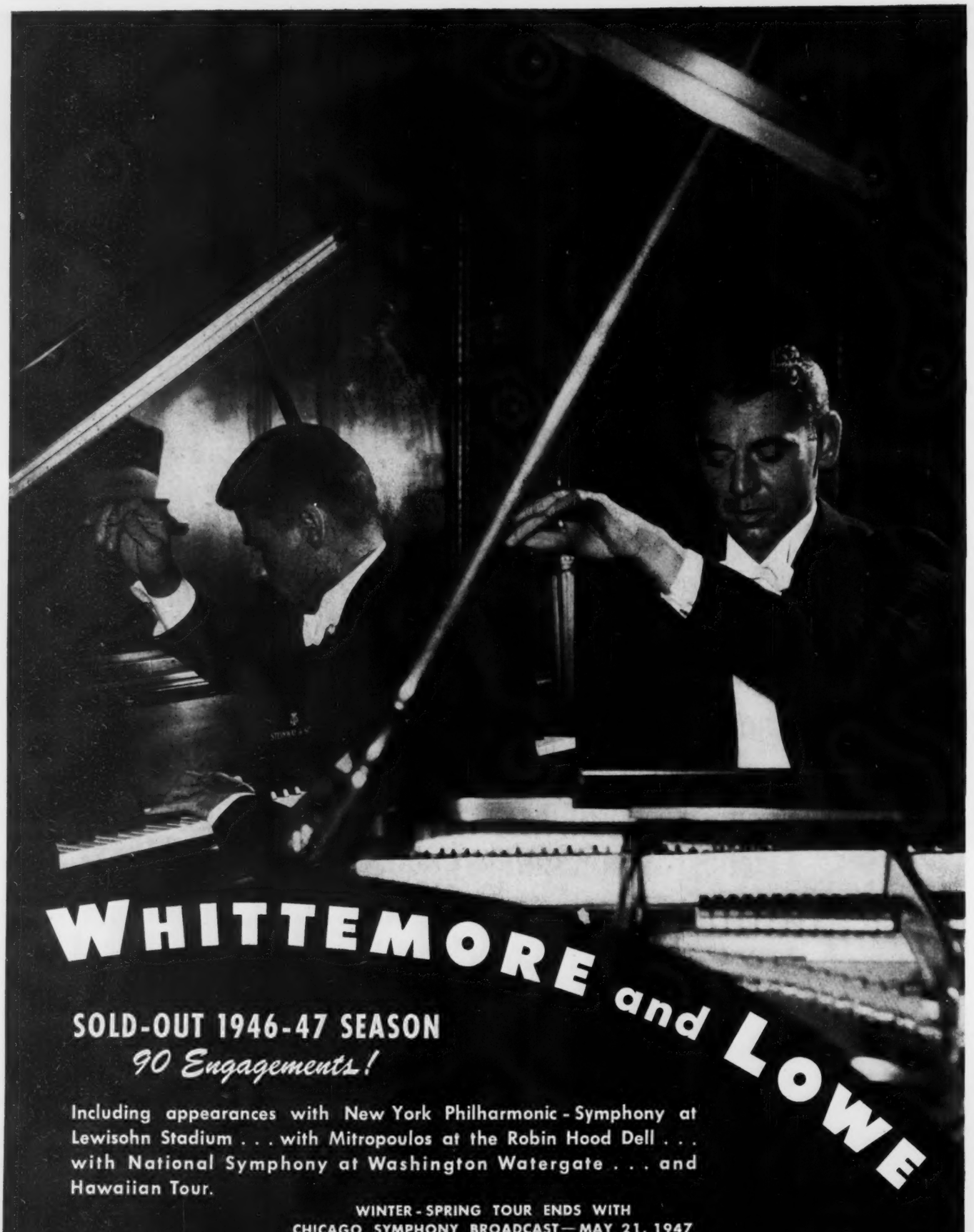

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Steinway Pianos

Budapest Will Honor Bartok With International Concours

By FREDERIC SANDOR

Budapest

An International Competition for Modern Music, in memory of Bela Bartok, will be held in Budapest from Oct. 22 to Nov. 1 of this year. It has been arranged by the Academy of Music and the Hungarian Radio, cooperating with the Ministry of Education.

Pianists, violinists, string quartets, as well as composers, may enter. The jury will be international, and the artists will play behind a curtain, assuring strict impartiality. In all the three sections, instrumentalists will be required to play a Bartok, as well as a Bach and a Liszt work—the last selected from the composer's final period. Composers may enter works for string quartet. A prospectus will be sent out soon to all countries.

Radio Orchestra Reorganized

The Radio Orchestra presented a gala concert under the title, American Literature and Music (first hearings in Hungary of William Schuman's American Overture and Gershwin's Piano Concerto), Tibor Polgar conducted reliably, though the small number of stringed instruments detracted from the effect. The Schuman work, however, made a good impression and led to a desire to hear more of his work. (Since the performance the Radio Orchestra has been reorganized so as to be quite worthy of playing the most complicated symphonic works.)

The new broadcasting tower of the Hungarian Radio—the old one was blown up by the Germans—has been recently completed. It is the highest in Europe. At present the broadcasting is done on 50 kwc, but it is expected to develop it gradually to 160 kwc.

The Music Board of the Radio, headed by the composer Ladislas Lajtha, are planning programs to inform other countries of the riches of Hungarian music. Symphonic concerts are given every Friday evening, and the Hungarian series every Monday night (in the latter our best artists will appear in works from Liszt to contemporaries.)

We are grateful to the American Mission, which placed a lot of recordings at the disposal of the Hungarian Radio. Without these, the latest works of Bartok, his Orchestral Concerto and Third Piano Concerto, would be still unknown to us.

Noted Artists in Visits

Several foreign artists made visits earlier this season—among them Jacques Thibaud. He fascinated the public especially in fine and vigorous renditions of French numbers.

Not long after, we welcomed an outstanding representative of British music, the composer Arthur Bliss. As a guest of the City of Budapest he spent two weeks here and acquired a thorough view of Hungarian music life. The Syndicate of Hungarian Musicians gave two concerts in his honor, one at the Forum Club and the other at the Feszek Club. Bliss conducted two programs of his works, a broadcast one with the Radio Orchestra and the other with the Municipal Orchestra at the Music Academy. We liked especially his symphonic suite from the stage work, Miracle in the Gorbels, and his Piano Concerto, composed for the World's Fair in New York in 1938, and played here by Bela Nagy with colorful virtuosity.

Rumanian Conductor Heard

Unknown here and without advance advertising, Constantin Silvestri, conductor of the Rumanian Radio and Philharmonic orchestra, made his local bow in a concert of the Municipal Orchestra. Though modest in manner, he proved to be a fine, imaginative musician, and he became in a few days popular here. He scored in Dvorak's New World Symphony, Bach, Schubert and modern Rumanian works, including his own brilliant Toccata.

Hungarian Prizewinners

Several young Hungarian musicians have won recent awards in international competitions. In Geneva the Vegh String Quartet captured the first prize in that class, and Eliz Cserfalvy came in second among the violinists. In the Paris Thibaud-Long contest, Hedy Schneider won the first prize for pianists, and Gaby Lengyel was second among the violinists. In points scored, Hungary came out first in both contests.

The lively Budapest concert season has presented mainly pianists among the soloists. A favorite is Anny Fischer, a poetic and fascinating player, whose concerts are usually crowded. We have heard some good programs, too, from Stephen Antal, Ivan Engel and Renée Sandor.

The Syndicate of Hungarian Musicians gave a fine Bach-Bartok evening. The outstanding event was the Sonata for two pianos and percussion by Bartok. Paul Kadosa and Stephen Antal played this remarkable work with great efficiency and devotion, under the baton of the young and gifted Thomas Blum.

LILLY WINDSOR,
American soprano, boarding Royal Dutch Airline Clipper for Amsterdam, Holland, where she gives a concert on March 2. After Holland, Miss Windsor appears in Belgium, France and Italy. (George Valentine Enell and Associates Photo.)

Detroit Music Draws Throngs

By AUGUST MAEKELBERGHE

DETROIT. — In a month as jam-packed with good music, performed by the greatest artists as the last has been, it is difficult to pick the top concerts for mention in this short compte-rendu.

The Detroit Symphony's two programs had a crispness of rhythm and an electrifying ensemble that brought about a most gratifying ovation; Krueger was called back six times. That evening Joseph Gingold, concertmaster of the orchestra, played the Brahms Violin Concerto with genuine and deepfelt artistry. Here was no mere cleverness, but a splendid master hand.

It was a pleasure to hear Tito Schipa again when he appeared with the Detroit Symphony Orchestra. The last time this writer had heard him had been some 20 years ago at the Kursaal in Ostend, Belgium.

The last week of the month, Artur Schnabel appeared as soloist with the Detroit Symphony in the Brahms second Piano Concerto.

Dimitri Mitropoulos brought the Minneapolis Symphony orchestra to Masonic Temple for a concert under the sponsorship of the Auditorium concerts.

For Lovers of Chamber Music the month has been a feast too. First and foremost was the evening with the Budapest String Quartet at Music Hall, an ideal place for chamber music.

The mid-season chamber music concert of Detroit Music Guild was given at the Detroit Institute of Arts. The participating artists were Lare Wardrop, oboe; Bernard Rosen, clarinet; Leonard Sharrow, bassoon constituting the newly formed Trio D'anches; they were assisted by Thelma Von Eisenhauer, soprano.

Pro Musica presented the Pasquier Trio of Paris at the Detroit Institute of Arts.

Some Solo Artists

In the solo field, Betty Kowalsky gave her first professional piano recital at the Detroit Institute of Arts. She is a pupil of Composer Julius Chajes and Mme. Moriz Rosenthal.

Risë Stevens gave a song recital at Music Hall.

Georges Miquelle, first cellist of the Detroit Symphony, was presented in the recital series at Music Hall. He was accompanied by the young talented pianist Karl Haas.

Paul Robeson was presented in a song recital at Masonic Temple. The Michigan Grand Opera Company, directed by Cesar Cianfoni, had a three day festival of opera at Masonic Temple. The works presented were La Traviata, Trovatore and Madame Butterfly. The operas were conducted by Paul Breisach and the singers were Hilde Reggiani, Bruno Landi, Norma Greco, Maru Castagna and Frederick Jagel.

The Detroit Oratorio Society, directed by Arthur Gnau, gave a concert of Brahms compositions at Music Hall. The Chorus of 80 voices was augmented by 40 members of the Detroit Symphony and duo pianists Katja Andy and Evelyn Gurvitch.

Cincinnati Has Local Premieres

CINCINNATI.—Eugene Goossens returned to conduct one of the finest programs of the season. Benjamin Britten's Four Sea Interludes from the opera Peter Grimes, a group of highly descriptive tone poems, were heard for the first time here. The soloist, Donald Dickson, sang the Mahler Lieder eines fahrenden Gesellen and a group of songs by Mednikoff, Massenet, and Rachmaninoff with beauty of tone and clarity of diction. It is difficult to remember when the César Franck Symphony has had a nobler interpretation than Mr. Goossens and the orchestra gave it. The program opened with Wagner's Prelude to Act III from Lohengrin and closed with Enesco's Roumanian Rhapsody No. 1.

Another first local performance was the highlight of a pair of symphony concerts, when Eugene List played the Shostakovich Concerto with dash and brilliant technique. The concerto also permitted Cincinnati to hear the trumpet playing of Henry Wohlgemuth in some splendid solo passages. In response to the warm applause of the audience, Mr. List played three Shostakovich Preludes and the C sharp minor Waltz of Chopin. Goossens' transcription of the Brahms Sextet for Strings, gives hope that more chamber music may be made available to the public in the same magnificent way. Also programmed was the Symphony No. 2 by Sibelius.

Program of French Music

The all-French program presented by Mr. Goossens and the orchestra at two concerts opened with the Andante from Debussy's string quartet, played as a tribute to the memory of Roger Kemper Rogan, who was one of Cincinnati's most outstanding and active music patrons. The Western College Choir showed its admirable training under Harold C. Schmidt in the Debussy Nocturne No. 3, Sirens, Debussy's The Blessed Damozel, and Florent Schmitt's Tragedy of Salome. Virginia Howe, of the College of Music, and Kathryn Debnar, of the Conservatory of Music, sang the solo parts in Blessed Damozel with fine musicianship. The program also included the Berlioz overture, Benvenuto Cellini; the Dialogue of the Wind and the Sea by Debussy, and Ravel's Alborada del Gracioso and Daphnis and Chloe.

SYLVIA MARLOWE,
harpsichordist, soloist on Feb. 16 with the Boston Society of Ancient Instruments at Carnegie Chamber Music Hall, the first of three concerts she has organized. The other two are on March 16 and April 13. All members of the society are also members of the Boston Symphony. (Photo by Dwight Godwin-Windmann Studios.)

Morton Gould was guest conductor in a program of his own compositions and arrangements, showing his skill in both fields.

The Symphony Orchestra left early in February for an extended tour through the South and Southwest.

Visiting Orchestras

It is a real pity that such a small audience came to hear the Philadelphia Orchestra under the baton of Eugene Ormandy when S. J. Page presented it at Music Hall. Mr. Ormandy's transcription of the Bach Passacaglia and Fugue in C minor, the Shostakovich Symphony No. 6, the Sibelius Swan of Tuonela, and Strauss' Death and Transfiguration made up the program, at the close of which the audience rose to applaud, and stamped and shouted its enthusiasm.

The Chicago Symphony Orchestra gave the first Chicago performance of Felix Labunski's Suite for String Orchestra under the direction of Désiré Defauw. It was also played with great success in Milwaukee on Feb. 10. Mr. Labunski has been a member of the artist faculty of the College of Music since the fall of 1945.

The Artist Series, under the management of J. H. Thuman, presented Vladimir Horowitz in a superb concert. The program gave full scope to the artist in displaying his phenomenal technique and the mature artistry of a great pianist.

The final concert of the Matinee Musicale brought the Budapest String Quartet to the Pavillion Caprice at the Netherlands Plaza Hotel. A large group of music-lovers was given the opportunity to hear chamber music at its best.

Robert Goldsand gave an evening of Chopin and Schumann at the Hall of Mirrors of the Netherlands Plaza Hotel and was recalled for encore after encore. Mr. Goldsand played in Philadelphia on Feb. 17, after which he will make a tour of the West Indies. On March 4 he will be soloist with the Cincinnati Symphony in Louisville, Ky.

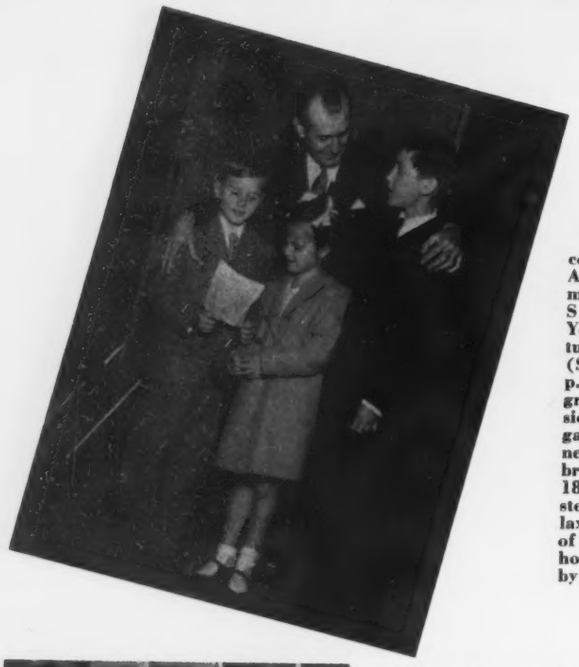
The season's third orchestral concert of the Conservatory of Music, under the direction of C. Hugo Grimm, had as soloists two talented young students, Mildred Seay, pianist, and Militza Kosanchik, soprano.

Nicholas Orloff, who is to conduct a second series of master classes at the College of Music in April, is now on tour in Great Britain and on the Continent.

JOSSELYN LISZNIEWSKA FARMER.

RADIO, TELEVISION

By William A. Taylor, *Radio Editor*



ALFRED WALLENSTEIN,

conductor of the Los Angeles Philharmonic Orchestra's Symphonies for Youth, weekly mutual network series (Sats., 1:30 to 2:30 p.m., EST), with a group of young music-lovers. The organization began a new weekly series of broadcasts on Jan. 18. Below, Wallenstein and his wife relaxing on the terrace of their Beverly Hills home. (Upper photo by Otto Rothschild.)

"Symphonies for Youth" Stimulate Appreciation

These days it seems to be the prevailing fashion to throw brickbats, or whatever else may be handy, at the radio industry for their low quality of general programming. This sport is indiscriminately indulged in by some magazine and newspaper columnists as well as members of the listening audience. But despite all the conflicting critical aspersions, there is apparently little or nothing offered by these "authorities" in the way of constructive suggestions for improvement.

Therefore, it is refreshing to discover a champion for radio who not only defends the industry's endeavors from an educational and entertainment standpoint, but who has presented a practical and functioning example of his convictions.

The champion for radio programming, particularly in music, is Alfred Wallenstein, conductor of the Los Angeles Philharmonic Orchestra, and his practical example is Symphonies for Youth (MBS, Sats., 1:30 to 2:30 P.M., EST) which went on the air, Jan. 18. It marked the third consecutive season that the series has been broadcast from the Los Angeles Philharmonic Auditorium in cooperation with the city's school system.

Featuring the 90-piece Los Angeles Philharmonic Orchestra, the basic format of the programs is designed for listeners of elementary and high-school age, to advance their understanding and appreciation of good music. To stimulate this interest further and to highlight salient points of compositions, an audience participating quiz is included on each broadcast with Thomas Freebairn Smith as Quiz Master.

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Wallenstein took over the direction of the Los Angeles Philharmonic in July, 1943, after gaining a reputation as cellist with the Chicago Symphony, later with Toscanini, and then as Musical Director of WOR, Mutual's New York station.

Imbued with a deep conviction for the need of practical educational broadcasts of serious music for youngsters, the first Symphonies for Youth program was aired Jan. 6, 1944. The series has proven so successful that they have not only attracted a large adult following, but are now regularly studied by college students in South California. "Music in Radio," said Mr. Wallenstein, "has without doubt proved that the industry has accomplished a fine job from an educational standpoint for youngsters, aside from the entertainment value. If we stop to think, it is not so many years ago that the musical experience of the average young person consisted only of the music he could perform for himself or with others, and that which he could hear through occasional attendance at whatever concerts might be represented in the community. His knowledge of music was limited also to a relative small amount of printed information, and since his contact with music itself was so sporadic, there was little motivation for the acquisition of information about it.

"With the development of phonograph recordings and of the radio, all this was completely changed. It is possible now for the girl and boy, even in the smallest towns in the country, to hear with regularity the greatest music ever created, and played by the finest orchestras in the world. There is a tendency in the educational profession, especially, to deplore the quality of radio broadcasts, both musical and otherwise, as generally of low standard. Thoughtful people in the radio industry themselves declare much of the material they put out over the air to be something less than it might be. The fact is, however, that although the quantity of relatively inferior material may be great, there is a significantly large and ever increasing number of superlatively fine presentations available on all the major networks."

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Wallenstein further pointed out that, as far as music is concerned, in addition to numerous excellent programs of so-called popular music, skilfully and for the most part tastefully performed, there is a sufficient quantity of the world's finest music being broadcast to make it possible for every individual in our country to have a truly rich musical experience.

Many of the finest symphony orchestras in the world at the present time are presenting weekly broadcasts over major networks, and when the broadcasts of the Metropolitan Opera and certain excellent orchestras are included, the extent of the musical treasures available to the average person becomes evident.

"It can be clearly seen," concluded Wallenstein, "that today the musical environment of the average student is potentially rich. All he has to do is to turn the dial properly, and then give intelligent attention to what he hears. It is a fact that radio has made music of our time to include music of all time, from which the student, depending on his receptiveness, can gain invaluable knowledge and inspiration."

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Toscanini Concludes Berlioz Work with NBC Symphony

Arturo Toscanini and the NBC Symphony Orchestra (Suns., 5:00 to 6:00 P.M., EST) on Feb 9 presented the first half of two broadcasts of the seldom programmed Hector Berlioz' dramatic symphony, Romeo and Juliet, assisted by Gladys Swarthout, mezzo-soprano, John Garris, tenor, both of the Metropolitan Opera, and a small chorus trained by Peter Wilhousky.

The performance in sheer musical beauty, dramatic impact, exciting execution, easily transcended the several brilliant offerings Toscanini has conducted on this series already this season. His creative ability, his inspired insight, was never more impressively projected with a complete unification of the orchestra, soloist, and chorus. It was a major music event of the season, and it is doubtful if there ever could be a more musical or masterly performance of the Berlioz work.

Although Miss Swarthout, despite a broken kneecap, sang standing, her musicianship, vocal warmth, and impassioned interpretation were notable. Mr. Garris was in fine voice and was excellent in his part. The chorus, though small, sang with spirit and in laudable form which was particularly effective in their off stage singing.

The presentation of the third and final part of Berlioz's Symphony was concluded on Feb. 16 with Nicola Moscona, Metropolitan Opera bass, as soloist and a 60-voice choir. The balance of the program was devoted to excerpts from Scene VII of Berlioz' Damnation of Faust, with baritone Mack Harrell singing Mephistopheles' aria.

Paul Lavalle Gives Annual Music Scholarship

An annual music scholarship of $1,500 will be donated by Paul Lavalle, conductor of NBC's Cities Service Highways in Melody (Fridays, 8:00 P.M., EST) and administered by the National Federation of Music Clubs.

Each year Lavalle will give $1,500 as an award to a student chosen by the Federation after national auditions in 14 districts. This year the auditions, open to students of piano, violin and voice, will be held between Mar. 1 and Apr. 15. The district winners will make recordings which will be heard by a panel of judges. The award will be given in three yearly installments of $500 each.

"This scholarship idea," said Lavalle, "came to me when I was a student of Musical Art (Juilliard School of Music) several years ago. I had won the Damrosch Scholarship and felt deep gratitude for the opportunity given me. I vowed one day to help as many young artists as I possibly could. There is a wealth of undeveloped musical talent in this country which, if given the opportunity, will contribute much to musical Americana. That is why I have started this annual scholarship with the cooperation of the National Federation of Music Clubs."

The contest winners also will be given the opportunity to perform as guest artists on Cities Service Highways in Melody.

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NEWS AND REVIEWS

Burl Ives, America's Modern Troubador

Did you ever hate to be patted on the head when you were young and have a dignified Aunt or Uncle pompously inquire, "And what do you expect to be when you grow up?" Didn't you want to answer, "A bum!" There is somebody who did say that once and grew up to be successful at it. His name is Burl Ives, and the songs he learned while "bumming" around the country are sung by him every Friday night over the Mutual network. (MBS, 8:30 P.M., EST; 7:00 P.M., CST; 6:00 P.M., MST; 8:30 P.M., PST).

But Burl Ives came of a pretty different type of family. As he puts it, "My dad was about the only person in the Southern part of the state of Illinois who ever voted for Eugene V. Debs for President." When the time came for Burl to plan what he was going to become, his mother decided that he ought to be a school teacher. Burl decided that he would rather become a "bum." They compromised; Burl for a time became a "bum."

"I wanted to travel," said Burl, "and, besides I didn't like the idea of becoming a nine-to-five machine."

Burl's travels took him into Canada, Mexico, and 46 of the 48 United States. "I've never been in Washington or Oregon," said Burl, "but I'll get there some day."

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The 230-pound Mr. Ives became a ballad singer at about the age of four, when a Civil War veteran happened to be passing the Ives home one day, and heard little Burl singing an old ballad, Barbara Allen. He invited the boy to sing the same work at a veterans' reunion. Burl arrived at the reunion on scheduled time, and was hoisted up on a plank-built platform. Without a moment's hesitation or shyness, he began singing the lugubrious story of Barbara Allen.

Maybe even then Burl's voice had the same haunting, tender quality that it has today. Anyway, according to rumor, his debut took the audience by storm. The only unfortunate note in the whole affair was that the "vet" who hired him got intoxicated, and Burl never did get paid the quarter fee!

"It was very simple how I got into the entertainment business," Burl continued, "I'd been doing odd jobs, including being a bus-boy, playing professional football for two years (Terre Haute), and acting. Matter of fact, I was hired for a part in a show called Heavenly Express, which consisted of a role where I had to do some singing. The director listened to me sing, and then listened to another aspiring actor trying out for the same part. He liked the other guy's voice better, and gave him the part. I got another smaller, all-speaking role. The name of the other guy, who got the singing role was John Garfield. You may have heard of him."

When Ives finally did get a chance to sing in the Theatre Guild's Sing Out, Sweet Land, he became another one of those overnight Broadway sensations.

Broadway has seen him in many stage productions besides Sing Out, Sweet Land; these include This Is the Army, The Boys From Syracuse, I Married an Angel, and Heavenly Express. At New York's Madison Square Garden he has sung for audiences of more than 20,000, and in Washington at the White House.

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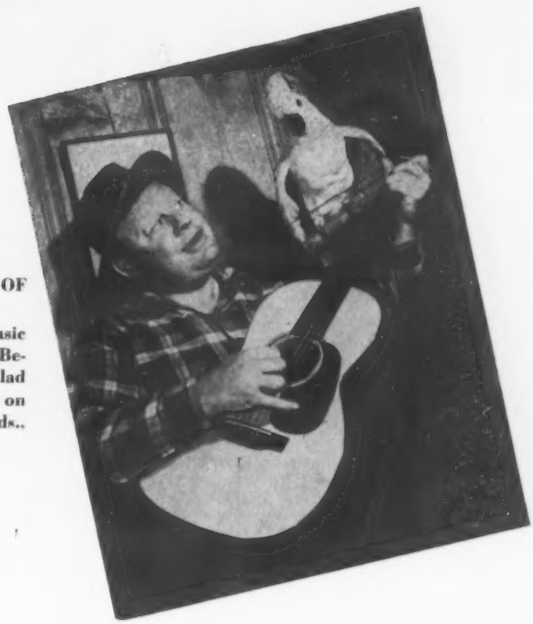
Whether he is entertaining his Hollywood friends, a government official, or a mountaineer, singing for a family in a cottage, or a tremendous crowd in an auditorium, Burl's manner is easy and unhurried, his store of melodies endless.

Ives has been called "the greatest ballad singer of them all" by no less an authority than Carl Sandburg. And with his impressive activities in radio, in concert, and the theatre, and his recent success in the 20th-Century Fox film, Smoky, no one doubts the poet's words.



TWO IMPRESSIONS OF BURL IVES.

Above, his dulcet music captivates a cockatoo. Below, the noted ballad singer as he appears on the air (MBS, Frids., 8:30 p.m., EST.)

Antonini Guest Conductor With Toronto Symphony

Alfredo Antonini traveled to Canada to appear as guest conductor with the Toronto Symphony Orchestra on Feb. 19 with tenor Nestor Chayres the guest soloist. Currently Antonini is one of the busiest conductors in radio; Sundays, he directs the Columbia Concert Orchestra on CBS's Music You Know (11:30 P.M., to Midnight, EST); Mondays, he leads the Chester Watson and Columbia Concert Orchestras on the Chester Watson series (CBS, 11:30 P.M., to Midnight), and on Thursdays, Mutual's Treasure Hour of Song (9:30 to 10:00 P.M., EST). A heavy schedule in any conductor's language.

Cities Service "Highways in Melody" Celebrates 21st Year

Radio's oldest continuous sponsored musical program, Cities Service Highways in Melody, inaugurated its 21st year over the NBC network, Feb. 21 (Fridays, 8:00 P.M., EST). This series was first heard on Feb. 18, 1927, over 16 stations of the then young NBC network with Edwin Franko Goldman directing his famous band. Since that time the program has featured a galaxy of musical stars, including Jessica Dragonette, Rosario Bourdon, The Revelers, Lucille Manners, Frank Black, Ross Graham and others.

The current Cities Service Highways in Melody features the music of Paul Lavalle and his orchestra, with baritone Mac Morgan as soloist, and a sixteen-voice choir.

Entertains 18 Million Guests

Paul Rittenhouse, manager of the NBC Guest Relations Department, has announced that the network in its New York Radio City facilities, entertained considerably over 18 million guests from 1934 through 1946. Of these, 12,133,800 were broadcast guests, either of clients or the networks, and 5,950,168 were conducted on tours of the NBC facilities. This latter figure does not include the hundreds of thousands of servicemen and women who toured NBC without charge.

RADIO NOTEBOOK

ARNO HUTH, authority on International broadcasting, began a 15-week lecture course on the subject Feb. 4 at the New School for Social Research, N. Y. Guest speakers prominent in this branch of radio will participate. . . . THOMAS L. THOMAS, star of Manhattan Merry-Go-Round, signed for four guest appearances on NBC's Voice of Firestone series, beginning Feb. 10. . . .

The world premiere of Music for Piano and Strings was aired on CBS's Invitation to Music program, Feb. 12, with LEONARD SHURE as piano soloist; the radio premiere of First Overture was performed by the Rochester Philharmonic Orchestra on NBC's Orchestras of the Nation series, Feb. 15. Both compositions were the work of GARDNER READ, head of the Advanced Theory and Composition Department at the Cleveland Institute of Music. . . . The Oberlin Conservatory of Music presented the first airing of HERBERT ELWELL'S musical work, Lincoln, Requiem Aeternam, via NBC, Feb. 15, in a special half hour coast-to-coast B/C. . . . ARTUR RUBINSTEIN guest soloist for the first time on NBC's Telephone Hour, Feb. 17. . . .

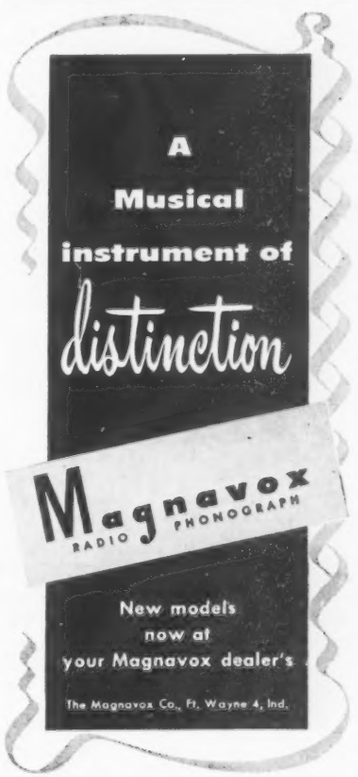
A feature on WNYC's American Music Festival, Feb. 18, was the Edward B. Marks Music Corp.'s presentation of an ERNESTO LECUONA program with SIDNEY SUKONIG, pianist, and MARCIA NEAL, soprano, in selections from the composer's 20th Century-Fox Film, Carnival in Costa Rica. . . . LEONARD SHURE, pianist, preview guest on WNEW's Passkey to Music series, Feb. 16, prior to his Carnegie Hall recital. . . .

VILLA-LOBOS conducted air premiere of own work, Bachianas Brasileiras No. 3 for piano and orchestra, over CBS's Invitation to Music program, Feb. 19. Soloist, JOSE BRANDAO . . . ROSE FABIAN, pianist, invited for second successive year to represent Canada on WNYC's annual American Music Festival, Feb. 22, performing a program of works entirely composed by her countrymen. . . .

World radio premiere of symphonic version of EDWARD MacDOWELL Sonata Tragica on WJZ-ABC's Sunday Evening Hour, Feb. 23. Work originally written for piano by late composer; recently arranged for orchestra by MODEST ALTSCHULER. . . .

AUTHENTIC CHINESE CLASSICAL MUSIC,

played and sung in person by native Chinese, was the unusual feature of a recent Standard School Broadcast, West Coast music-appreciation radio show, heard weekly during the school year over NBC. The artists, members of the Chinese Cultural Theatre Group, now visiting this country, offered indigenous music and demonstrated the various ancient instruments played by the group's orchestra.



THE DANCE: SPRING SEASON OPENS EARLY

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The New York spring dance season opened, a bit prematurely to be sure, on Feb. 16, when the Ballet Russe de Monte Carlo gave its first performance of a six-week engagement at the City Center. With Danilova back (it will be remembered that an injury very early in the fall deprived New Yorkers of the ballerina's talents for the autumn season) the company appeared very much the same as it has for several seasons. Krassovska, Boris, Marie-Jeanne and Tallchief, with Danilova, continue to head the female contingent, while Franklin, Danielian and Magallanes handle the leading male roles.

There were two Balanchine ballets—Danses Concertantes, and Night Shadow—Fokine's Spectre de la Rose, and Massine's Gaité Parisienne on the initial program. Danses Concertantes, the first offering of the evening, was danced by its original cast with Danilova and Franklin in the leading parts.

Just as every ballerina aspires to be the Swan Queen in Swan Lake, so it appears that every male classic dancer must have a try at Spectre de la Rose. Leon Danielian, on this occasion, was the aspirant. While he is undoubtedly one of the most accomplished, technically, of our younger dancers, his interpretation was far from what it should have been. The poetic and ethereal qualities were not there, nor did Krassovska in the part of the young girl help matters any. This little ballet was originally conceived by Fokine for Nijinsky and Karsavina, and from all accounts it had an unreal and dreamlike quality that no two dancers have ever again completely recaptured.

Night Shadow Improved

Night Shadow has undergone considerable tightening since its premiere, but although greatly improved it remains a rather decadent piece. Were it not for the elegant work of Maria Tallchief and the dignity of Magallanes, this macabre tale could easily be reduced to choreographic corn. Krassovska, as the Sleepwalker, did everything that was expected of her, but her interpretation has little imagination. Highlights of the ballet for pure dancing were Marie-Jeanne's Harlequin and Ruthanna Boris' Blackamoor duet with Robert Lindgren.

By far the most entertaining ballet of the evening was the old, reliable Gaité Parisienne. With Danilova and Franklin in superb form as the Glove Seller and Baron it would hardly be possible to imagine the waltz duet danced with more grace and distinction. Danielian has grown into the part of the Peruvian, which Massine originally created for himself (it is also interesting to note that Danilova and Franklin danced the same roles in the original production), and injects a great deal of humor and flavor into his characterization. The entire cast was in the spirit of the sparkling Offenbach score, and everyone had a good time. Ivan Boutnikoff conducted all of the ballets and the orchestra sounded better than it has on previous occasions.

MARIE JEANNE AND FREDERIC FRANKLIN
in the Ballet Russe de Monte Carlo production of Baiser de la Fée. (Photo by Maurice Seymour.)

New Books on Dance

Three new books that deal with the dance have been recently issued. In two of them, the *raison d'être* is of a pictorial nature. John Martin's The Dance (Tudor Publishing Co., 160 pages, $3.75) has, according to the cover, 266 illustrations. Our editorial conscience is not so strict that we feel impelled to check that count, but every page has its quota, with a running commentary. Also lavishly illustrated is Nijinsky, a book about that dancer, which has been edited by Paul Magriel (Henry Holt & Co., 81 pages, $3.00). Finally, without photographs, but containing clever wash drawings by Ted Cook, is Katherine Dunham's slender volume Journey to Accompong (Henry Holt & Co., 162 pages, $2.50).

The latter is more a sociological study than a book on dancing. Similar in nature to Colin McPhee's recent book, A House in Bali, Miss Dunham recounts her adventures in Accompong. She was there for thirty days, as contrasted to the years McPhee spent in Bali, but nevertheless makes us well acquainted with the natives and customs.

Accompong is a Maroon village in Jamaica. The Maroons are a dwindling group, most of whom reside in one village in the northeastern part of the island. When the Spaniards left Jamaica they left behind many Negro slaves, who resisted the British and fled to the mountains. Few in numbers today, they retain many old African customs and dances that are found nowhere else in this hemisphere.

Miss Dunham visited the Maroons on a fellowship from the Rosenwald foundation. She tells of her introduction to the tribe, their music, their social dances—where old women take the lead—and the way they live. As befits a good anthropologist, Miss Dunham also has made notes on their religion, methods of agriculture, feast days, and marriage customs. The book is climaxed with a description of a primitive Koromantee dance, the section that will be of major interest to dance connoisseurs. Emphasis on dance throughout the book is secondary, however.

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Nijinsky partly comes to life through the photographs in the Magriel edition. Unfortunately, few really good photographs of Nijinsky are in existence, and none can really be said to show off his elevation or technical prowess. Most are posed shots, and the definition is not too clear. Withal, about all of the Nijinsky pictures are included and, studied as a whole, they provide a record of the greatest of all male dancers in many of his roles.

Most of the pictorial material was taken from the March, 1943 issue of Dance Index. The present volume is augmented with essays by Carl Van Vechten, Edwin Denby (the Denby also originally was in the Dance Index), and Robert Edmond Jones. Brief notes are contributed by Stark Young, H. T. Parker, and Marsden Hartley. Little of a biographical nature is present. Van Vechten's essay is a general appreciation, Denby's is a study of the photographs, and Jones writes about his recollections of Nijinsky in relation to the sets he did for Till Eulenspiegel.

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John Martin's book is divided into parts that give a running account of the history of the dance. During the course of events he manages to touch briefly upon everything from primitive dance through Fred Astaire and Gene Kelly. Naturally there are some omissions—the composers of ballets under discussion are never mentioned—and some of the subject matter is treated in a slight manner. Nevertheless there are concise sections on Diaghileff and the Ballet Russe, leading Russian choreographers. Tudor, American choreographers and—since John Martin is the author—exponents of the modern dance. It must be said that the author has condensed much information into little space, and some of the magnificent plates alone are easily worth the price of the book.

Dance News

Elizabeth Waters returned to New York for the first time in several years on Feb. 16 with a full-length solo concert. Afternoon and evening performances were given at the Studio Theatre. . . . The Young Artists' Series at the Ethnologic Dance Center presented Cebye Dwajty Maufaunwy, a full-blooded Oklahoma Indian, on Feb. 20 and Cecilia Ingenieros, Argentinian dancer, on the 27th. . . . Blanche Evan will give a dance recital on Mar. 16 at the Studio Theatre. Her program features the suite Death of the Loved One, Dream Lives On, and two satires, Best Sellers. . . .

Ballet Theatre plans to have a three-week New York season starting Apr. 28, at a theatre to be announced. At the conclusion of this engagement, the company will tour to Cuba and England for the summer. No new ballets have been scheduled but there is a chance that Tudor's Dim Lustre will be revived. . . .

French Ballet Due Here

Michael Todd is bringing over from Paris the Ballet des Champs-Elysées, an organization less than two years old. Boris Kochno is its artistic director and Roland Petit the ballet master. The repertoire of the organization consists of fourteen works, most of which are unfamiliar to American audiences. On March 10 it is scheduled to open at the Boston Opera House, and will come to New York as soon after that as a theatre is available.

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METROPOLITAN OPERA

The performance of Verdi's Rigoletto on Feb. 7 was marked by two major last minute replacements—Richard Tucker, capably substituting for Ferruccio Tagliavini as the Duke and Mimi Benzell in place of the indisposed Patrice Munsel, originally scheduled as Gilda. Leonard Warren sang the title role in effective vocal and histrionic fashion. Lucielle Browning as Maddalena, Nicola Moscona as Sparafucile and Osie Hawkins as Monterone completed the cast of principals in a rather slow, routine performance conducted by Cesare Sodero. The audience included a distinguished guest in the person of the Governor General of Canada, Field Marshal Viscount Alexander of Tunis.

L. C.

Resnik Sings First Butterfly

The unexpected happened again at the Metropolitan at the Feb. 8 matinee when Regina Resnik stepped into the role of Madama Butterfly, replacing Licia Albanese. Miss Resnik's appearance was an evidence of her wide versatility, proving her ability in the lyric as well as the dramatic field of soprano art. She is an unfailingly poised actress. Vocally, she did well, while missing some of the poignancy of the part. The other roles were in familiar hands.

D. B.

Ernster as Ochs

Rosenkavalier, that evening, had Dezsö Ernster in his first Baron Ochs at the Metropolitan. An experienced artist, he gave a lively dramatic version, but one not too distinguished vocally. Frances Greer was a "first" too in the small part of the milliner, and seasonal reappearances in this cast were Walter Olitzki, Van Faninal; John Garris, Valzacchi; and Martha Lipton, Annina. Helen Jessner as the Princess, Eleanor Steber, Sophie, and Risë Stevens, Octavian, scored again for established portrayals.

M. L. S.

Conner Sings Mimi

Nadine Conner and Nicola Moscona, essaying the roles of Mimi and Colline, respectively, for the first time here, contributed appreciably to the spirited performance of Puccini's Boheme on Feb. 10. Miss Conner's Mimi, though occasionally inaudible, was nevertheless affecting and Mr. Moscona's Colline easily satisfied the demands of his role. The Rodolfo was again the much-discussed Ferruccio Tagliavini, whose smooth lyric tenor received, and rightfully so, ovations after the first act aria and at the final curtain. An enthusiastic capacity audience applauded also Frances Greer as the flirtatious Musetta, George Cehanovsky's Schaunard, Lodovico Oliviero's Parpignol, Gerhard Pechner's inimitable Benoit and Alcindoro, John Brownlee's Marcello and John Baker's sergeant. Cesare Sodero conducted.

A. L.

ELLA FLESCH AS AIDA,
a role in which the Metropolitan Opera soprano scored a big success at the Metropolitan recently. In April, Miss Flesch will again sing Ariadne at the New York City Center.

First Gioconda of Season

La Gioconda, which boasts an involved blood and thunder opera plot and a tuneful score, had its first performance on Feb. 12. Zinka Milanov, in the title role, though generally uneven vocally, provided some really brilliant moments. Richard Tucker, Leonard Warren and Margaret Harshaw in the parts of Enzo, Barnaba and La Cieca were all in fine voice and acted with conviction. Rise Stevens was a magnificently gowned Laura though less magnificent vocally. Others in the cast were Giacomo Vaghi, Osie Hawkins, William Hargrave, Leslie Chabay, Lodovico Oliviero, Lorenzo Alvary and John Baker.

The third-act ballet, Dance of the Hours, was danced with spirit, if not too much polish. Irene Hawthorne, the new premiere danseuse, impressed most favorably in her first classical assignment. She has a strong technic, fine line, and her movements are broad enough to project in the large hall. Her able assistants were Leon Varkas and Josef Carmassi, while Dimitri Romanoff furnished the choreography.

Emil Cooper, the conductor, kept the score going at a lively pace and was especially conscientious in seeing that the voices were not overpowered.

R. K.

Kullman as Romeo

The performance of Romeo and Juliette on Feb. 13 presented Charles Kullman as Romeo for the first time this season, Frances Greer as Stephano, and Hugh Thompson as Mercutio. With Bidu Sayao as Juliette, Claramae Turner as Gertrude and the other well known cast under Emil Cooper's musical direction the performance was greatly applauded. The performance marked the tenth anniversary of Mme. Sayao's first appearance at the Metropolitan.

H. W. L.

Lohengrin and Trovatore

The Metropolitan's Valentine (Feb. 14) to its patrons was a meritorious performance of Lohengrin, conducted by the master hand of Fritz Busch. Vocal principals were Irene Jessner (Elsa), Astrid Varney (Ortrud), Lauritz Melchior (Lohengrin), Herbert Janssen (Telramund), Dezso Ernster (King Henry) and Mack Harrell (Herald).

The following day's matinee brought another mounting of Il Trovatore, with the love interest and conflict provided by Zinka Milanov (Leonora), Kurt Baum (Manrico) and Leonard Warren (Count di Luna). Margaret Harshaw was Azucena and others were Maxine Stellman, Giacomo Vaghi, Lodovico Oliviero and John Baker, with Cesare Sodero at the baton.

Schymberg Bows as Susanna

The Marriage of Figaro performance on Feb. 15 brought the debut of the Swedish soprano Hjoerdis Schymberg as Susanna and an unheralded change in the Cherubino part when Martha Lipton went on for indisposed Risë Stevens. The remainder of the cast, heard previously this season, included John Brownlee, as Almaviva; Eleanor Steber, as the Countess; Ezio Pinza, as Figaro; Misses Turner, Farell, Altman, Raymondi and Messrs. De Paolis, Chabay, Baccaloni and Alvary in supporting roles. Fritz Busch conducted a gay and charming performance.

Miss Schymberg, an attractive artist, handled herself neatly on stage and was adequately schooled in the routine of the score. Vocally, her work was less gratifying, the tone being sometimes white and generally somewhat small.

Miss Lipton gave a good account of the page role. She sang the arias commendably, acted the part with aplomb and was attractive in appearance.

M. C.

(Continued on page 25)

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SILHOUETTES

By MARY CRAIG

Menotti Opera Premiered

The Ballet Society, with George Balanchine as artistic director and Leon Barzin, musical director, can hang up several new laurel wreaths for their venture into lyric drama with the sponsorship of five operatic evenings at the Heckscher Theatre beginning Feb. 19, presenting the world premiere of Gian-Carlo Menotti's one-act *opera buffa*, The Telephone (or L'Amour à trois), teamed with the composer's prize-winning work of last spring, The Medium.

The Telephone, with book, music and stage direction by Menotti, is what might be termed a "conversation piece." It is a gay, sparkling comedy of manners with an undercurrent of satiric accent on the unending conflict between man and man-made machines. Based on the old Italian *buffa* model, translated into modern idioms of stage and music settings, the piece was also reminiscent of the clever farces of the French school and held moments as elegant in device as the best of Molière.

In the orchestration, Mr. Menotti has skilfully combined word and instrumental effects. While the vocal line is predominant, the orchestral design is a rippling, fluent re-inforcement which amusingly and eloquently speaks the wordless side of the argument.

There are only two characters besides the demon instrument of the title which speaks shrillingly from time to time and once wails frantically for help! The unseen inaudible characters at the other end of the wire seem real too; but the two singers carry the little drama—Lucy, who has so many dear friends and Ben, who has just one hour in which to propose, win a consenting answer and catch his train. He finally solves the matter by exiting and calling her on the phone!

Marilyn Cotlow was delightful as Lucy. Her high, light voice, clarity of tone and diction and her impeccable timing made her perfect in the role. As the frustrated suitor, Paul Kwartin displayed a sonorous voice of fine quality and an excellent sense of mood suggestion.

The Medium Repeated

The two-act tragedy, The Medium, was given its first performance by the Columbia University Opera Workshop a year ago. A second hearing confirmed the opinion then expressed that despite the brevity of the score, it is a work of large scope, well-proportioned, with clean-cut characterization. In its score Menotti employed tonal color, word and action subtly and boldly, as required by the motivations of the plot.

The preview given Feb. 18, for an invited audience of Ballet Society members and the press was a memorable experience. Cheers and an ovation greeted Menotti, the cast and the small but excellent orchestra, which under the expert guidance of Leon Barzin delivered a thrilling reading of the difficult score.

Maria Powers, as Madame Flora, was sensational. She gave a magnetic, formidable portrayal, her rich, powerful voice encompassing the demanding music brilliantly. Monica was again sung by Evelyn Keller, undoubtedly one of the best of the young lyric sopranos. She poured forth her lovely-textured tones in the melodious arias and acted the part with grace and ease. Young Beverly Dame, another asset to the lyric stage, repeated her moving delineation of Mrs. Gobineau and sang her touching narrative with sweet and limpid tone, clear enunciation and sincerity. Paul Kwartin, as Mr. Gobineau, and Virginia Beeler, playing Mrs. Nolan, were admirable in these supporting rôles.

Scenery for both operas and costumes for The Telephone, designed by Horace Armistead, played a part in the success of the exciting performance. M. C.

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Wagnerian Coach-Conductor

A visit to the Ernst Knoch studio is an interesting experience. It is like participating in a lively rehearsal rather than a pedantic lesson hour. With advanced students, Mr. Knoch plays through the score almost entirely with his left hand, conducting with his right and giving entrances and cues which the singers find familiar and profitable in later orchestral rehearsals. In the course of the musical-coaching, the teacher indicates character color, stage positions and the style of action according to the school of Bayreuth where he was for some time in charge of this department of the work.

Justly celebrated as a conductor of Wagnerian opera since the Australian tour when he directed his first Tristan with John Coates, Ernst Knoch has a working knowledge of varied operatic idiom. A recent Carmen performance was an example showing this conductor can turn his talents into the brilliant dynamics of the French and Italian schools of musical thought. Dr. Knoch possesses to an admirable degree the faculty of steering the neophyte of the lyric-drama into a first appearance with sure musical accent and accurate characterization.

PARTICIPANTS IN OPERA PRODUCTIONS.

Gian-Carlo Menotti, composer, with Marie Powers, left, who sang the title role in his opera The Medium, and Marilyn Cotlow, center, who made her New York debut as the heroine of his new work, The Telephone. (Photo of Miss Cotlow by Willinger.)

Numerous first-rank artists have found inspiration in working out rôles with the eminent coach, although Dr. Knoch states that the hours of rehearsal and constructive repetiteur study with these, especially with someone like the American Isolde-Brünnhilde-Elsa, Helen Traubel, are a source of inspiration to him and a renewal of his vital musicianship.

When Dr. Knoch conducted Parsifal in Habana the opera was sung in Italian and he states that it proved a unique euphonious experience which has altered his primary views on the generally accepted way of singing Wagner's music. Today, he decisively rejects nasal overemphasis of beginning and ending consonants. He insists that the heroic rôles can and should be sung with the same underlying bel canto principles that are the boast of the Italianate scores.

One of the most valuable features of his coaching lies in Knoch's ability to give logical reasons for behaviorism of the mystic and historic figures of the lyric stage. He is never at a loss for an explanation of the cause of an action or a musical phrase and for this and kindred reasons of musicianship and direction, his pupils go out well equipped to conquer the varying difficulties and adventures in the opera world.

Harms Chorus on Air

One of the worthwhile features of the work of the John Harms Chorus is the privilege extended to young singers for solo appearance with the group in their weekly radio program originating from the Brooklyn Museum over WNYC. Auditions are held on rehearsal nights and special consideration is given the talented new-comer.

The roster of soloists heard in the two seasons of the program's existence is not however, limited to musical discoveries but reads like a musical Who's Who. Name-artists and debutants of song who have scored in the career climb are skilfully intermingled. Listed for this and other broadcast programs of the choral group are Marcella Uhl, Iona Harms, Margaret Dittmar, Oramith Smith, Ruth Brall, Paul King, Oscar Schlegel, Eugene Frey, John Campbell, Margaret Crawford, Irma Cooper, Henrietta Green, Burton Cornwall, Earl Blakeslee, Maria Mendoza, Margaret Harshaw, Nan Merriman, John Baker, Fred Baer, Eileen Farrell, Paul Matthew, John Percival, Donald Dame, Winifred Heidt and numerous others of the young artist category.

The program is an audience as well as a radio occasion, scheduled on Sundays, 4:30 to 4:55 P.M. and specializing in Oratorio presentations. Under Mr. Harms' direction excerpts and full performance (in series) have been given of Handel's Messiah, the Elijah, by Mendelssohn, the Verdi Requiem, the Faure Requiem, Debussy's Blessed Damosel, the Brahms Alto Rhapsody, Haydn's Creation, Rossini's Stabat Mater, the Bach St. Matthew Passion, the Brahms Requiem and a portion of Handel's Judas Maccabaeus.

The John Harms Chorus sang **Verdi's** Requiem at Town Hall on Feb. 15 **(soloists, Harms, Heidt, Dame, King).**

Leigh to Manage Danish Tenor

W. Colston Leigh announces that he has signed a managerial contract with the Danish baritone, Frank Wennerholm. Before coming to the United States in 1946, Mr. Wennerholm sang leading roles at the Copenhagen Royal Opera, where he made his debut in 1941. He has sung throughout the Scandinavian countries in concert, made many broadcasts and appeared at the Royal Opera House in Stockholm.

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NEW YORK CONCERTS

Carnegie Hall

Under the general heading of "Anglo-Saxon Program" the Young People's Philharmonic Concert, directed by Dr. Rudolph Ganz on Feb. 8, presented works by Purcell, Griffes, Schuyler, Still, Elgar and Dvorak for its fourth performance. The Czech composer, Dvorak, slipped into this category by way of his "New World." Fifteen-year-old Philippa Schuyler was on hand to acknowledge Dr. Ganz's praise as well as the youngsters' applause for her composition, Rumpelstiltskin. As usual, the audience was large and enthusiastic. P. G. H.

Bernstein Conducts Boston Symphony

The Boston Symphony Orchestra came to town again and played this time under Leonard Bernstein as guest conductor. The program on Feb. 12 listed only two numbers: Schubert's Symphony in C major and Stravinsky's Le Sacre du Printemps. This clever juxtaposition of completely divergent works gave the conductor an opportunity to show his abilities from every angle.

Bernstein is one of the most ingenious batonists now before the public, and his leadership of the Boston Orchestra served to reiterate this conviction gained from his local appearances with the City Symphony Orchestra.

In the Schubert Symphony certain tempi and nuances were different from those to which one was used in former readings. Yet Bernstein gives his interpretation authenticity by the conviction with which he projects hs personal conception upon the orchestra. It was Schubert heard with the ears of a 20th-century musician.

In Stravinsky's Sacre du Printemps he proved a virtuoso of his craft. There are very few able to set forth this momentous work more convincingly and with greater brilliancy. The way in which he unveiled every detail of the complicated score was admirable. The stirring performances were received with an ovation by the sold-out house. H. W. L.

Walter Gives Williams Symphony

The Philharmonic-Symphony on Feb. 13, under the masterly baton of Bruno Walter, gave a memorable program consisting of Wagner's Faust Overture, Vaughan Williams Symphony, No. 5, and Beethoven's Symphony, No. 7. The Wagner work was performed with a spirit that held wonderful glamor beneath its reflective surface. The Williams score seemed much more classical, much older, much more sensuously gracious than its age would seem to promise. The Beethoven reached a grandeur, a sweep of lilting rhythm that was quite transporting.

One noteworthy feature of the whole concert was the wonderfully unified effect of the orchestra, as though the eminent conductor were playing on one instrument, albeit endowed with many different voices, somewhat in the manner of an organ equipped with astonishing tone and marvelous tonal variety.

On the following Sunday, the Brahms Variations on a Theme by Haydn replaced the Vaughan Williams work. T. P.

Bernstein and Ruth Posselt in Hindemith Concerto

Leonard Bernstein at his second appearance with the Boston Symphony on Feb. 15 (matinee) presented Mozart's "Linz" Symphony and Beethoven's Symphony No. 7. Soloist was Ruth Posselt in Hindemith's Concerto for Violin and Orchestra.

Without a doubt this last is one of the most important contributions to contemporary violin literature. It has all the earmarks of technical mastery and contains moving pages.

Miss Posselt's interpretation fully met the high level of the material. Her beautiful tone, musicality and unfailing technical equipment gave her work excelling quality.

Bernstein's readings of the two classical symphonies were authentic stylistically, tonally superb and proved again the unique command this conductor exerts over an orchestra. The Bostonians played at their best, following the conductor in every detail. The result was an afternmoon of exhilarating music. The audience acclaimed conductor, orchestra and soloist. H. W. L.

Indianapolis Symphony Plays in New York

The Indianapolis Symphony Orchestra, with its musical director and conductor, Fabien Sevitzky, brought to New York, on Feb. 15, a program of familiar and new music. The conductor's own transcription of a sonata for chamber orchestra by the 18th century Ernst Galliard, which opened the program, showed the orchestra's strings off to good advantage. The major work of the evening, Tchaikovsky's Sixth Symphony, received a rather slow-paced reading, with more attention to detail than the over-all sweep. In that work the individual choirs were heard to good advantage, though sometimes too much prominence was given to the brass.

Two pieces, composed especially to commemorate Dr. Sevitzky's tenth anniversary as conductor of the organization, were heard for the first time in New York. Elegy for Orchestra, by Deems Taylor, was pseudo-romantic in texture and far too long for its meager musical ideas. The composer was on hand to acknowledge the audience's enthusiasm, however, which was also expressed in requests for autographs. Morton Gould's Minstrel Show, the second of the new works, was a clever burlesque with skillful instrumental manipulation, but of no particular originality. The program closed with Liszt's Les Préludes. R. K.

Alan Hovhannes Leads Own Works

Conducting a program of his works on Feb. 7, the Boston-born Alan Hovhannes showed strong Armenian ancestral influences. With an orchestra composed of members of the New York Philharmonic Orchestra and various soloists (Maro Ajemian, pianist; Anahid Ajemian, violin; Helen Salem, soprano; Philip Kaplan, flute, and James Smith, trumpet) he presented a web of sounds unusual in the music of the Western world. The melody is pure, clean and emotional, even religious. But the feeling has nothing pompous; it is like a still and inwardly sung folk-tune from sources which are centuries old.

The simple Prayer of Saint Gregory, for trumpet and string orchestra, was a strong confirmation of this opinion as was the Evening Song for solo violin, flute, drums and string orchestra. The same spirit permeated the suite, Avak the Healer, for soprano voice, trumpet and string orchestra, in which interesting, simple contrapuntal effects enhanced the attractiveness of the composition. In the God of Dawn, for flute and string orchestra, this counterpoint made for effective contrast between solo flute and viola. The Anahid Symphony, employing in addition to the other solo instruments English horn and percussion instruments, was an impressive closing number. H. W. L.

Jakob Gimpel in Rathaus Novelty

Jakob Gimpel's piano recital on Feb. 10 was a very enjoyable event. The program showed a fine musical taste and confirmed the artist's excellent understanding of the works he offered. A first performance opened the program, Karol Rathaus's Four Studies after Domenico Scarlatti, Op. 56. Not an imitation of the Scarlatti style, rather an expression of the composer's own idioms, the work makes good listening; the second movement, an *Allegretto tranquillo*, deserves special praise. Schumann's Fantasy, Op. 17, followed; then came Scriabin's Sonata No. 5, and the twenty-four Preludes, by Chopin. Throughout the evening Mr. Gimpel's playing passed beyond mere brilliant virtuosity; it expressed different moods and styles, without exaggeration towards sentimentalism or excess vigor. H. F. K.

Musicians Emergency Fund Benefit

Another Benefit Concert for the Musicians Emergency Fund took place on Feb. 11. Florence Quartararo, soprano of the Metropolitan Opera, replacing the indisposed Licia Albanese; Ezio Pinza, Metropolitan bass, and William Primrose, violist, contributed their services. James Melton, chairman of the Fund, made a speech announcing the replacement, thanking the artists and explaining to the audience the purposes and goals of the institution. The hall was crowded and an enthusiastic audience drew many encores from each of the artists. H. W. L.

Carroll Glenn's Recital

Carroll Glenn, violinist, assisted at the piano by Joseph Wolman, was greeted by a large audience at her recital on Feb. 14. Starting with Intrada by Desplanes-Nachez, she offered as her first major number Mozart's Sonata No. 1 in A major. Though the reading could have been more detailed and lighter, it showed Miss Glenn as commanding the technical requirements of the task. She came fully into her own with her rendition of the Concerto by Khatchatourian. This work, offering tremendous technical difficulties, gave her the opportunity to release her great temperament, her brilliancy and excellent showmanship. Most delightful readings were given to the smaller pieces of the concluding group. One admired her joyful playing in Brahms' Scherzo (Sonatensatz), her juicy, warm tone in Rachmaninoff's Vocalise, her musical abundance in Sarasate's Malagueña and her fire in three Spanish Dances by Manuel de Falla. Many encores followed, requested by her enthusiastic admirers. H. W. L.

John Feeney in Songs of Erin

A specialist in the songs and ballads of the Emerald Isle, John Feeney gave another recital on Feb. 16, the large audience including Mayor O'Dwyer. The tenor began with a group by Handel,

(*Continued on page 22*)

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LOS ANGELES: Honors Lincoln

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, California

Conductor Alfred Wallenstein offered a diversified program for the Philharmonic Orchestra concert in the Philharmonic auditorium, Feb. 13. Appropriate to the proximity of Lincoln's birthday was Copland's A Lincoln Portrait, with the words narrated by Edward Arnold with beautiful clarity of enunciation and manifest sincerity. The arresting qualities of the music make it one of Copland's best efforts.

Violist Emanuel Vardi played in Berlioz' Harold in Italy with admirable technical facility and appealing tone. Wallenstein brought out the work's dual functions of symphony and solo vehicle. Vardi won further plaudits in Alan Shulman's Theme and Variations, an ingratiating treatment of a folk-like melody. The program began with a crisp reading of Weber's Overture to Euryanthe and ended with Ibert's cheerful Divertissement.

Jan Peerce in Recital

Jan Peerce, Metropolitan tenor, stirred his Philharmonic Auditorium audience to enthusiasm on Feb. 5 with beautiful singing, taking his intervals with instrumental accuracy and delivering the words with clear articulation. An aria from Verdi's Masked Ball was delivered with ringing accents in the Italian tradition, with arias from La Juive and Pagliacci for encores. Finely delivered lieder by Grieg, Strauss, Brahms and Schubert, and Respighi, Paladilhe, Rabey, and Poldowski songs were followed by an English group of Quilter, Watts, Wolf and Speaks items. Bach, Mozart and Handel works opened the program, which was skillfully accompanied by Alexander Alexay.

Piatigorsky in Barber Sonata

Gregor Piatigorsky's superb cello playing delighted a large audience in the Philharmonic Auditorium on Feb. 4. The artist achieved a luscious tone and his virtuosity surmounted intricacies with apparent ease. First local hearing of Samuel Barber's Sonata, Op. 6, proved it a work of rhapsodic character and melodic charm, the finale stirring. Another novelty, a rhythmically ingenious Capriccio by Lukas Foss, was characterful and individual. Beethoven, Haydn, Chopin, Schubert, Schumann and Piatigorsky numbers completed the list, for which Ralph Berkowitz supplied fine cooperation at the piano.

Gorin at Van Nuys

Igor Gorin again proved his abilities in a well-sung program Feb. 15 in Donna Hubbard Auditorium, Van Nuys, under the auspices of the San Fernando Valley Music Assn., singing with mellow quality and fine enunciation. An ingenious juxtaposition was Albert Hay Malotte's Desire with Eleanor Remick Warren's soaring Fulfillment. Other features were Villa-Lobos' melancholy Remeiro de Francisco, and an emotional Nhapope.

His aria was the romantic Vision fugitive from Massenet's Herodiade. Cesti, Handel, Legrenzi, Rachmaninoff, Moussorgsky selections and well-chosen folksong transcriptions were also sung. Valentin Pavlovsky accompanied competently and contributed a solo group.

Anderson Appears

Marian Anderson pleased her Philharmonic Auditorium Auditors on Feb. 16. Despite some off-key singing and vibrato in sustained notes, she retains her unique interpretative artistry. Ahle, Gluck, Bellini and Scarlatti items comprised the opening group, Schubert lieder the second. Ne me refuse pas, from Massenet's Hérodiade, was given with dramatic emphasis. Warlock's arrangement of Yarmouth Fair was outstanding in an interesting group of British selections by Britten, Thomas, Gibbs and Ireland. In conclusion there was a group of Negro Spirituals. Franz Rupp gave beautiful support at the piano.

Teyte with London Quartet

The interpretative artistry of Maggie Teyte was shown in her Philharmonic Auditorium program, Feb. 1, as she delivered a well-chosen program of French songs by Ravel, Milhaud, Webber, and Hahn. The lovely Chanson Perpetuelle of Chausson was accompanied by the London String Quartet, as well as the polished accompanist, John Raymond. John Pennington, Laurent Halleux, Cecil Bonvalot and Warwick Evans comprised the quartet, which also gave a charming pastel interpretation of Debussy's String Quartet.

ERNESTO LECUONA,
Cuban composer, listening to the score of Carnival in Costa Rica, the 20th-Century Fox film for which he composed the music. Mr. Lecuona, after a series of South American concerts and an engagement at the Casino Nacional in Havana, returned to the United States in February. His publishers, the Edward B. Marks Music Corporation, announce plans for 10 weeks of concerts, radio and theatre appearances here for him. Opening March 5 at the Roxy Theater in New York, Mr. Lecuona is scheduled to be guest artist on Carnation Hour and the Oxydol program. He will attend the world premiere of Carnival in Costa Rica at the Roxy early in April. (Photo by Metropolitan Photo Service.)

Duo-Piano Team Scores

Duo-pianists Virginia Morley and Livingston Gearhart played with technical competence and pleasant tone at the Burbank Community Concert series, Feb. 5. A Bach Adagio and Choral Prelude were well-done and the Mozart-Busoni Duettino Concertante was crisply delivered. Brahms' Variations on a Theme by Haydn were done with commendable finesse. Also on the program were Milhaud's effective suite Les Songes, Chopin and Rachmaninoff numbers and Gearhart's own transcriptions of Strauss and Moussorgsky items.

Original Ballet Russe Series

The Original Ballet Russe Company packed the Philharmonic Auditorium for a dozen effectively presented programs from Feb. 7 to 19. Major interest centered in the superb dancing of Alicia Markova and Anton Dolin, with special emphasis on their exquisite Giselle. André Eglevsky scored again in Scheherazade, Genevieve Moulin in the Blue Danube, and Vladimir Dokoudovsky in the title role of Paganini. Antonia Cobos was delightful in her own Mute Wife, with George Skibine as the patient husband. Among the novelties, Constantia, Cain and Abel, Yara, and Sebastian were warmly received. Marjorie Tallchief, Olga Morosova, Kenneth MacKenzie, Natalia Conlon, Roman Jasinsky, Oleg Tupine, Tatiana Bechenova, Rosella Hightower and Siren Adjemova were among the most popular principals. Mois Zlatin and William McDermott shared the conductorial chores.

Pirates of Penzance Revived

A jolly staging of Gilbert and Sullivan's Pirates of Penzance was given in El Patio Theater, beginning Feb. 11, by the Breden-Savoy Comic Opera Company. The most hilarious moment was achieved by the squad of police, which might have stepped directly from the Keystone Cop era, led by Leo Leonard. Marsden Argyle, Virginia Blair, Edgar Iverson, Everett Nygaard, and Sue Belle Brown headed the cast.

Seattle Likes Symphony Bills

SEATTLE, WASH. — Carl Bricken, conductor of the local symphony, has been most fortunate in his choice of soloists this season. Seattle audiences responded enthusiastically to the fine performance which Randolph Hokanson, pianist, gave to the Beethoven C minor concerto. While Hokanson is a Seattle born pianist, he nevertheless returned as a mature artist to stand on his achievements, artistically rather than win acclaim because he inherited Seattle as his birthplace. Young Hokanson possesses brilliance, sureness and musical feeling, and in the Largo movement he further displayed a sensitiveness to tonal nuance which was most gratifying.

Bricken presented the first Seattle performance of Szell's fine arrangement of the Smetana string quartet, "From my Life." It was given a magnificent performance. Another "first" which Bricken offered on this program was the Alborado del Gracioso of Ravel. The Siegfried Idyll was colorfully rendered.

The Northwest's leading male chorus, the Ralston Club under the inspired leadership of Owen Williams, gave its annual winter concert on two recent days. When there is standing room only for two concerts, it is scarcely necessary to speak of the fine achievements of this organization. Vassily Prihodko, Russian cellist, and member of the Seattle Symphony Orchestra, was soloist, playing with sensitivity and simplicity.

YOUR BALLOT

For the *Musical Courier* Citations for the best music on the screen during the past year. You need only give the name of the picture; the individual deserving the citation will be identified through it. Ballots will be printed in each issue during January, February and March. You can vote as many times as you like, but each ballot must be signed. All ballots must be submitted by April 15.

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HOLLYWOOD AS I SEE IT

By RICHARD DRAKE SAUNDERS

Talented young composers will be aided by a $2,500 memorial scholarship which was the bequest of the late Carrie Jacobs Bond. The scholarship will be given at the University of Southern California School of Music, presented by the Forest Lawn Memorial Park Assn.

Any American citizen under thirty years of age is eligible for the scholarship, which provides for two years' study at U.S.C. and a similar period at another University. Applicants must submit not less than two nor more than five original works and a set of variations written on any theme taken from the compositions of the late Mrs. Bond.

•

Three young artists will be chosen by competitive audition to appear on the '47-48 concert series of the University of California at Los Angeles. The three must be under 28 years of age, and preference will be given to native Americans. Successful contestants will appear in recital at Royce Hall and receive a prize of $100 each. Audition requirements demand one major work: a Sonata in the case of a pianist or violinist, an aria in the case of a vocalist, and one minor work. All applications must be filed by April 10.

•

Santa Monica, which already is supporting two symphonic organizations, a series of concerts by its own Santa Monica Symphony Orchestra, directed by Jacques Rachmilovich and the Los Angeles Philharmonic under Alfred Wallenstein, is also having a light opera series under the auspices of Impresario Raoul Gripenwaldt, who is also a local music critic. Merry Widow and Mikado have been presented, with Vagabond King, Night in Vienna, and Desert Song still to come.

•

Miklos Rozsa, who has practically met himself coming and going during the last few months while juggling the scoring of three pictures at the same time, has been assigned as musical director for Secret Beyond the Door, a Diana Production for Universal-International, which Fritz Lang will produce and direct.

On the same lot, Frank Skinner drew an assignment that would cause many composers to pull out their hair in fistfuls. It was a special trailer for The Egg and I in which he had to make symphonic arrangements of barnyard noises!

In the popular department, Desi Arnaz has just recorded six numbers for Will Cowan's new musical two-reeler featurette.

•

Ending considerable cogitation ("producer-ese" for thought) with regard to an appropriate title for the Nelson Eddy-Ilona Massey production Republic recently completed, the name finally selected is End of the Rainbow. This passed through nearly as many transformations as Universal's Song of Scheherazade. The original title was Russian River, which was changed to Will Tomorrow Ever Come? But during the shooting no title was assigned. End of the Rainbow may give no clue to the story, but it is to be assumed that Republic hopes to find the proverbial Pot of Gold.

•

Musical score for Columbia's The Swordsman, Technicolor adventure drama starring Larry Parks and Ellen Drew, will be written by Hugo Friedhofer, Academy Award nominee for the score of The Best Years of Our Lives, on which he collaborated with Emil Newman. Friedhofer is no stranger to the Columbia lot, having composed the musical backgrounds for The Bandit of Sherwood Forest and So Dark The Night.

Mischa Bakaleinikoff has been assigned to write the background score for Columbia's The Crime Doctor's Vacation, in which Warner Baxter is starred.

•

Victor Young has started work on the scoring of Cecil B. DeMille's Paramount production, Unconquered, and expects at least an eight-week period of strenuous labor. For his principal theme he has decided on Yankee Doodle, which he considers appropriate to the time of the film, 1763, just prior to the Revolutionary period. Young declares "it best conveys the spirit of the hardy freedom-loving frontiersmen who hewed a home from the American wilderness."

Paramount is apparently covering the country. The scene of Unconquered is laid on the Eastern Seaboard and that of California, another technicolor production, naturally is on the Pacific Coast. Both are dramas of pioneer life. In California, Music Director Louis Lipstone is trying a musical innovation—a vocal montage using a mixed chorus of 65 voices.

•

It looks as if a busy few weeks are ahead for Louis Lipstone's music department at Paramount Studios. It is at a peak of activity just now, with nine pictures and a musical featurette under assignment for scoring. According to Director Lipstone, the schedule will keep composers, arrangers, conductors and scoring orchestras busy for the next three months.

Miklos Rozsa is still working on Hal Wallis' Desert Fury, and will conduct the score himself when he finishes it. Adolph Deutsch has been signed to write and conduct Blaze of Noon.

Conductor Irvin Talbot is engaged in recording the score of Wild Harvest, on which Hugo Friedhofer is putting the finishing touches. Also on the slate, but still to be assigned are Saigon, and Wallis' I Walk Alone.

In the lighter vein is Variety Girl, on which Joe Lilley is making his debut as music director. His staff includes Troy Sanders and Ken Lake as associates, and the songs have been written by Frank Loesser. Robert Emmett Dolan is music director for Road to Rio, which includes a number of specialties and songs written by Johnny Burke and James Van Heusen.

The musical featurette is a Technicolor opus entitled Champagne for Two. Van Cleave has been assigned the score, which will be conducted by Talbot.

•

Producers Jesse Lasky and Walter MacEwen are running into difficulties finding buxom burlesque dancers for their coming RKO release, The Miracle of the Bells. At the last report, the harried pair were offering bonuses to girls who will add ten pounds, in addition to pay during the time they will need to take it off again!

•

Composer-conductor Darrell Calker has been recording his own score for the Screen Guild production of Shoot to Kill, the twelfth such feature he has made since last March, in addition to his series of cartoon scores for Walter Lantz Productions.

•

Florentine Gardens has assumed a Gallic accent as Producer Frank R. Bruni is presenting Bit of Paris as his new revue, starring Irene Bordoni.

In the terpsichorean department the revue will have Paula D'Arcy, who has just finished a tour of the country in musical comedy and is slated to return to her native Paris after her current engagement at the Florentine.

Artist students of Samuel Ball are giving a series of Friday night concerts in his studio as preparation for individual formal concerts to be given in the spring. Ball is now trying to find a satisfactory location to open a branch studio in North Hollywood, with one of his three assistants in charge.

•

Twenty-one junior vocal students of Ralph Thomas appeared in recital in the Memorial Auditorium in Hollywood on Feb. 7. A group of artist students appeared in the same auditorium a week later.

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CHICAGO Orchestral Sensation

By DOSHA DOWDY

CHICAGO.—The premature announcement in New York of Désiré Defauw's resignation as conductor of the Chicago Symphony Orchestra, to be succeeded at the end of this season by Artur Rodzinski, came as stirring news here. Mr. Defauw's adherents were as strongly vociferous in their support as his foes were in their judgments against him. Meantime, Chicago's Tribune heralded Rodzinski's coming. The Sun prints an eloquent editorial praising Defauw.

Thursday night's Symphony audience (Feb. 13) greeted the conductor with prolonged and hearty applause. With dignity and undiminished devotion to his task, he and his orchestra gave one of the best concerts of the season.

Defauw's Plans

Following the final program in April, Defauw will leave by plane for Brussels, where within 24 hours he will be rehearsing for the annual May Festival there, after which he will tour European countries including Holland, England, France, Italy and Hungary. He has been invited to give a Beethoven cycle (4 concerts within 2 weeks) in Brussels, Budapest and Rome. Returning to the United States in the fall, he will be guest conductor in a number of cities, including Chicago, and will resume his conductorship of the Montreal Symphony. It is significant that neither organization with which Mr. Defauw was associated—the Montreal Symphony, and the Brussels Conservatory—would accept his resignation when he came to Chicago.

Mr. Defauw's notable achievements during his tenure here include presentations of seven world premieres, 31 first Chicago performances, and 47 revivals of importance. For this, Chicago owes him a debt of gratitude, and to quote from N.Y.'s Herald Tribune of Feb. 6, for "revivifying the orchestra artistically, and financially."

Thibaud with Symphony

The first pair of symphony concerts in February offered an all-Mozart program opening with the Magic Flute Overture. Three concertos for violin, A major, No. 5; G major, No. 3; and No. 4 in D major, comprised the remainder of the program. Jacques Thibaud, the distinguished soloist, received one of the rare demonstrations of welcome, after an absence of 13 years, with the orchestra giving him a *"tusch,"* and the audience rising spontaneously. Mr. Thibaud's artistry remains superb. Conductor, soloist and orchestra combined to make this concert a memorable one.

The Tuesday and Thursday-Friday concerts of the following week, presented Guiomar Novaes, replacing Rudolf Serkin, as soloist in Beethoven's G major piano concerto, and the Schumann. Superior performances were given of both, though the warm beauty of the lyric passages with which Schumann's concerto is so enriched, was dwelt upon somewhat sparingly. Other works programmed on the week's concerts, were Suite for Strings, and Fantasy, At Night, by two local composers, Labunski, and Oldberg; Overtures, by Gluck and Berlioz; Wagner's Three Episodes from Siegfried's Life; and the Mendolssohn-Bartholdy Italian Symphony.

Dorothy Maynor's Recital

Dorothy Maynor's recital given at Orchestra Hall Feb. 16, offered a program remarkable for its interest and freshness. Miss Maynor is blessed with a beautiful voice, the gift of song, and irrepressible spirit with which to express her art. Among works represented on the program, were Schuberts The Shepherd on the Mountain, with clarinet obbligato by Robert Lindemann; a Cycle of Songs, by Poulenc; a group of Mahler songs; two in manuscript by Karol Rathaus; and a 3 Negro Spirituals—the latter somewhat lacking in religious spirit.

Malcuzynski in All-Chopin Program

All of the attributes, pianistically and temperamentally, which entitle Witold Malcuzynski to be recognized as an authentic disciple of his great countryman, Chopin, were in evidence when he gave an Orchestra Hall concert Feb. 9. The true Polish flavor permeated the program, composed of the most representative forms in Chopin literature.

Horowitz in Second Concert

Vladimir Horowitz gave his 2nd concert within two weeks at Orchestra Hall, Feb. 17. A devoted audience, enthralled by the magic of his playing, filled every seat which the hall afforded.

Chicago Business Men's Orchestra

The Chicago Business Men's Orchestra, under George Dasch, offered an all-Brahms program for its third concert of the season. Mishel Piastro, soloist, gave a musicianly and finely executed performance of Brahms' Violin Concerto, and was warmly received. Following the opening Academic Festival Overture, Mr. Dasch and the orchestra contributed a conscientious, but somewhat labored performance of the Third Symphony, an admirable endeavor, but not a fortunate choice even for a superior amateur organization. Spirited readings of Hungarian Dances No. 5 and 6, closed the program.

Nestor Chayres' Recital

In his recital at Orchestra Hall on Feb. 4, Nestor Chayres, Mexican tenor, disclosed a light voice and a style more suggestive of the diseur than of the conventional concert artist. Mr. Chayres was obviously not in his element in operatic selections by Lalo and Cilea, nor in the opening group of early Italian songs, including the exquisite Tre Giorni Son Che Nina, which requires a classic elegance of delivery. He displayed, on the other hand, considerably more authority in Spanish songs by de Falla, Obradors and Nin. His accompanist, Pablo Miquel, was also at his best in the Spanish numbers. W. M. S.

Philadelphia Orchestra at Opera House

On Feb. 16 at the Opera House, Eugene Ormandy led the Philadelphia Orchestra in a program which included Bach's Passacaglia and Fugue in C minor, Brahms' Second Symphony, Sibelius' Swan of Tuonela, and Strauss' Death and Transfiguration. Although one would have welcomed a novelty or two, it must be said that the orchestra played the familiar music with a truly remarkable precision and sonority, the strings being especially fine. As usual, Mr. Ormandy's direction was compelling, and his readings eminently sound. W. M. S.

Chapel Choir Concert

Ellis Emanuel Snyder conducted the Chapel Choir of Capital University, Columbus, O., in an excellent program of sacred music on Feb. 2. The singing was characterized by sensitive treatment of the voices and fine tonal balance, and the program ranged from preclassical to contemporary compositions. Particularly effective was a group of Russian songs. G. B.

Margaret Melby-Courtney Proffit Heard

Margaret Melby, pianist, and Courtney Proffit, soprano, were heard Feb. 10, in joint recital at Kimball Hall. Miss Melby opened the program with a virile performance of Bach's Italian Concerto, later, giving performances of Chopin's Scherzo in B flat minor, and Schumann's Fantasy Pieces. In these, the pianist was at her best, playing with poise, admirable technical facility, and musical understanding. Of especial interest, was the spirited and well executed performance of Rudolph Ganz's attractive Scherzino, which with 3 Gershwin Preludes, and Debussy's L'isle Joyeuse, comprised the pianist's final group.

Courtney Proffit contributed an equal share of numbers to the program, which however, for the most part, were not of concert calibre. The singer has a good voice of pleasant quality, and is obviously an experienced singer, but she sacrifices musicianship and taste for other effects. Her stage manners were more appropriate to her final group of Spanish numbers, sung in costume.

Omega King at Kimball Hall

Omega King, Negro dramatic Soprano, sang in Kimball Hall recital, Feb. 4. Her interesting program consisted of operatic arias; oratorio; German lieder; a group of songs sung in English by Rimsky-Korsakow, Merikanto, Del Riego, Rachmaninoff; and, in closing, four Spirituals; showed the singer to be a versatile one vocally and interpretatively. Miss King is generously endowed with native talent, dramatic gifts and good vocal equipment. However, if the production of her upper tones were matched with that of her lovely middle register, her singing would be more consistently beautiful. Encores were given in response to the applause of the capacity audience.

Robert McFerrin Presented

Robert McFerrin, Negro baritone, gave a Kimball Hall recital Feb. 3, before a large and friendly audience. Successful

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appearances at Grant Park, under Nicolai Malko, and with the Chicago Musical College orchestra, under Paul Stassevitch had previously established him as one of the best vocal talents to be heard this season. With a voice of beautiful quality, excellently produced; his innate gift for singing; dignity of presence, and interpretative understanding, Mr. McFerrin should go far in his profession.

Rudolph Reuter's Activities

Rudolph Reuter's appearances scheduled in Feb., include those as lecturer on Chamber Music in the University of Chicago series (Kimball Hall); and as featured speaker at the National Music Teacher's Ass'n to be held in St. Louis. Future recital engagements include those in Macomb, Ill.; Reading, Pa.; Des Moines, Iowa; and Chicago, where he will appear both in solo, and Chamber concert.

Zeta Epsilon Concert

Zeta Epsilon, Alumnae Chapter of Delta Omicron, National Music Sorority, will sponsor a debut scholarship concert and tea at Curtis Hall, March 2. The program will be given by Edalyn Bledsoe, contralto; Margaret Stephenson, soprano; and Lydia Smutny, pianist. Accompaniments will be played by Leila Hanmer, of the American Conservatory faculty. Mr. Hans Lange, former associate conductor of the Chicago Symphony, will give an informal talk. Madeline Quade, President, is general chairman of the program.

Molitore Students in Opera

Students of Edward Molitore appearing with the American Opera Co. at the Eighth St. Theatre, are: Otto Slatinsky and Esther Mae Kahn, as Nedda and Tonio (Pagliacci); Rosemary Rosales as Lola in Cavalleria; and Augusta Petkovsek, as Jelena, in Nikola Zrinski. Slatinsky, and Josephine Stephenson will sing the roles of Escamillo and Micaela in Carmen with the Universal Opera Co. under Insana, March 3. Vinette Boyce, contralto, and James Gardner, tenor, who appeared this season with the Chicago Civic Opera Co., are now on tour with the San Carlo Opera Co. Wilson Jones, basso, whose recent Kimball Hall recital was a great success, will give a concert in Lima, Ohio, in March.

Kimball Prize Winner

The 10th Annual Song Contest for the W. W. Kimball prize of $100 sponsored by the Chicago Singing Teachers Guild, was won by Merle Kirkman Jones, 11534 Longwood Drive, Chicago, Ill., with his song Deep Wet Moss; poem by Lew Sarett. Selection committee for the guild consisted of George Graham, Arthur Burton and Eugene A. Dressler.

Maurice Ivins Presents Pupil

Maurice G. Ivins presented his pupil Marilyn Jauer, soprano, in recital recently at the Woman's City Club. Among composers represented on the program were: Donaudy, Mozart, Mendelssohn, Strauss, Deems Taylor, Curran and Woodman. Anna Dazé Ivins was the accompanist. Mr. Ivins, together with his pupil Anne Iserman will give a program of songs at the Allerton Hotel, Feb. 23.

Midwestern Conservatory Recital

Ramon B. Girvin of the Midwestern Conservatory faculty, presented his violin pupils in Kimball Hall recital, Feb. 15. Movements from 8 concertos were represented on the program which closed with a performance of Handel's sonata in D major played in unison by 24 violinists, with piano and organ accompaniments by Hilda Freund and Max Janowski.

Roosevelt College Notes

The first of a series of benefit Chamber Music Concerts, sponsored by the Roosevelt College of Music chapter of the American Youth for Democracy, was given in the concert hall of the college, Feb. 9. Beethoven's violin sonata; the Bach Brandenburg Concerto No. 4; Beethoven's Trio for violin, cello and piano; and Mozart's clarinet quintette comprised the program. Guest musicians participating, were Melvin Badden, violin; Harry Neeter, cello; and Irene Jonas, piano. Special mention should be made of pianists Barbara Elfenbein and Irene Jonas, both gifted soloists who showed remarkable talent for ensemble playing. The college orchestra presented its 2nd concert of the season under Florian Mueller, in the Auditorium Theatre, Feb. 25. Featured soloists were Irving Ilmer, in Mozart's Concerto No. 5 for violin, and Charlotte Grossman, flutist, in Bach's Suite in B minor, conducted by Keith Bancroft. Works of Beethoven, Brahms, German and Offenbach were also heard.

American Conservatory Notes

Beatrice Eppinelle, of the piano faculty, will appear as soloist with the Chicago Symphony Orchestra March 1, playing Franck's Symphonic Variations. Miss Eppinelle was recently heard as soloist with the Leon Barzin orchestra over station WQXR, New York City. Edalyne Bledsoe, mezzo soprano, from the Francis Grund studio, will be presented in Kimball Hall recital March 17, under Philruth, Inc.

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Adele Marcus for Los Angeles

The Los Angeles Chapter of Hadassah is bringing Adele Marcus, pianist, to Los Angeles for its annual gala concert in the Philharmonic Auditorium. Miss Marcus lived here for some years while acquiring her early training. Interest is heightened since she has not been heard locally for several seasons.

The Los Angeles Hadassah was the first chapter to present musical programs as a means to raise funds for its comprehensive health, social and welfare work in Palestine. The venture has brought sold-out houses at every performance.

In past years, the organization has presented Heifetz, Huberman, Szigeti, and other leading artists in specially arranged programs which now have become one of the city's important musical events. R. D. S.

Harold Bauer Appears with Quartet

Dr. Harold Bauer, who when asked to play at concerts, invariably replies that he has retired from the public career, appears nevertheless once in a while in connection with his pedagogical activities which are many and varied. It has been his custom to live in Miami during part of the winter where he has the official post of Music Consultant to the University. Recently at one of a series of public chamber music concerts sponsored by the University, Dr. Bauer played with the Gordon String Quartet the Beethoven piano quartet in E flat and Brahms' quintet in F minor.

HAROLD BAUER

Following his engagement at the University, Dr. Bauer will proceed to New Orleans for a short series of lectures and classes under the auspices of the New Orleans Philharmonic Society. He will then go to San Antonio for a similar series at Trinity University and will return to New York on April 15 to resume his duties at the Manhattan School of Music, of which he is vice president, and also at the Julius Hartt School of Music in Hartford, Conn., where he is likewise vice president.

Dr. Bauer is also visiting teacher and lecturer at the Peabody Conservatory in Baltimore and will stop there on his way home to serve as adjudicator at the annual examinations for the artistic Diploma.

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N. Y. Concerts

(*Continued from page* 17)

Donaudy, Torelli and Bizet, and later sang Che gelida manina from Puccini's La Boheme. The rest of the list was Celtic, with arrangements by Hughes and D'Alton and numbers by Molloy, Kearney, O'Connor and others. Mr. Feeney's light, pleasing voice, with its authentic racial timbre and interpretation, was an excellent medium for his program. Collins Smith was the deft accompanist. D. B.

Thibaud in Solo List

The eminent violinist, Jacques Thibaud, appeared in recital on Feb. 17, for the first time here in many years. His pronounced individuality expressed itself with an unusual reticence but with a refinement that made his art all the greater through this effective understatement. His technique was, of course, formidable, though never self-assertive, and his keen readings were so convincing and phrased so invariably "right" as to make the hearer feel endowed with a searching insight of his own, the interpretation having so insinuated itself into his mind as to seem the result of his own concept. The Franck A major Sonata was particularly winning in the third movement. The Mozart G major Concerto proved a rapturous, kaleidoscopic display, and the Debussy Sonata was a pilgrimage into an opalescent world. Marinus Flipse at the piano was in remarkable sympathy with the recitalist. T. P.

Nikita Magaloff Returns

Eleven years have elapsed since Nikita Magaloff, pianist, was heard here in a piano recital. On Feb. 18 he appeared again in a program which was devised not too cleverly. It contained only smaller pieces—nothing to reveal the real recreative powers of the artist. Even Moussorgsky's Tableaux d'une exposition, the centerpiece of the bill, are but a collection of miniatures. The evening gave only the opportunity to diagnose the ample aptitudes of Mr. Magaloff as a technician. He has a magnificently shaded touch which he employs with great taste, great manual dexterity and a marked sense for color. But the program as devised, consisting also of two chorale-preludes by Bach in arrangement by Myra Hess, three sonatas by Scarlatti, two images by Debussy, unimportant showpieces by Lima Vianna, and a group of Chopin pieces, did not allow a conclusive picture of the pianist. The audience gave ample applause, acknowledged with encores, but final judgment has to be reserved until a more substantial fare will show Mr. Magaloff in his whole musical stature. H. W. L.

Shure Plays Beethoven Variations

Leonard Shure's recital on Feb. 19 presented the pianist in a program of substance and interest. Beginning with Beethoven's Six Variations, Op. 34, he went on to Schumann's Kreisleriana, Ondine and Feux d'Artifice by Debussy, the Chopin Polonaise-Fantasie, Op. 61, and introduced to New York a Sonata in four movements by James Randall, 16-year-old Cleveland composer. Sure technic and mature and musicianly ideas distinguished the pianist's playing. The Beethoven and Schumann scores, from their very length, are pitfalls to monotony, but Mr. Shure's command of color and sense of contrast brought out their beauty and held the close attention of his hearers. His deft tonal tinting also had fine exposition in the two Debussy numbers. The sonata by young Mr. Randall, cast in a modern mold but not excessively dissonant, had vitality and a remarkably developed sense of musical expression. The composer was present, and bowed to long applause. M. L. S.

Town Hall

Alice Eaton at Piano

Alice Eaton's keyboard recital on Feb. 7 presented the Bach-Liszt Prelude and Fugue in A minor, Schubert's Wanderer Fantasy, a Mozart Sonata, Chopin numbers and Debussy and Liszt compositions. Miss Eaton is a pianist of musicality and charm, with a well developed style, but she has not the powers necessary to cope with a program of this magnitude. The lyric passages found her at her best. D. B.

Mendelssohn Club of Philadelphia in Pierné Work

The Mendelssohn Club of Philadelphia presented Gabriel Pierné's The Children's Crusade on Feb. 8 (afternoon), assisted by St. Peter's Choir School of Pennsylvania and the Boys' Choir of St. Asaph's Church of Bala Cynwyd, Alyce Bianco, pianist; Edna Phillips, harpist, and Claribel Thompson, organist. Soloists were Eleanor Sibre, Florence W. Paist, and Jean M. Hoyt, sopranos; Frederick R. Day, tenor, and Walter A. Jones, baritone.

Not heard here in some years, The Children's Crusade, a musical legend in four sections, was for the most part given a colorful well-balanced reading by the entire chorus, under the capable direction of Harold W. Gilbert. The beauty and lyric expressiveness of the work were well brought out, especially in the second part, where the earnest young voices in the boys' choirs sensitively portrayed the poignant qualities. The concluding section also was effectively sung and was rhythmically excellent. C. A. P.

Miklos Grafni, Tenor, Triumphs

Unheralded and unknown, the 23-year-old Hungarian tenor Miklos Gafni walked on stage on Feb. 8 at 5:30 to sing a program of arias, operatic excerpts and folksongs to a large gathering, mainly of his countrymen. Escaped from slave labor for the Germans and having enjoyed only very casual vocal training in the concentration camp from three comrades who were former singers he made a sensational debut at the Hungarian State Opera in Budapest, whence he went for further studies for five months to Italy. In this recital, he had the fine piano aid of Arpad Sandor.

With his warm and resonant tones, his even scale, his completely balanced change of the vocal registers, Nature gave Grafni a voice of exceptional beauty. He made the best of the technic which now is at his command. He will produce even more stunning results once the technical gaps, which still are noticeable, have disappeared, once his breath is more controlled. But, even so, his singing was fresh, always on pitch, spontaneous, and highly expressive, whether in E lucevan le Stelle from Tosca or folksongs of his own country. Here certainly is an artist who is entitled to the mantle of the greatest tenors. H. W. L.

French Renaissance Music

The Dessoff Choirs, Paul Boepple conducting, on Feb. 8, gave a distinguished program of a cappella Choral Music of the French Renaissance, both sacred and secular. The works heard were a Magnificat in Eighth Mode by Dufay; A Solis Orus, by Binchois; a beautiful hymn to the Virgin, O Flos Flagrans, by Brasart; an excerpt from Pierre de la Rue's Missa pro Defunctis, and his secular love song, Pourqoi Non; a rondeau, Le Renvoy d'un Coeur, by Compère; Sicut Lilium, a graceful excerpt from the Song of Songs, by Brumel; a powerful chanson, Coeurs Desolez, by the famous Des Prés; a beautiful Ave Maria by Mouton; the motet, Ascendit Deus, by Clemens Non Papa; chansons Au Joly Bois by Sermisy, and Au Joly Jeu by Jannequin; Claude Le Jeune's madrigal Quell' Eau, and Psalm 136 for double chorus. The plainness of the early period gave way to richer variety in voice-leading and harmonic expedients, and the secular songs were delightful in their vivacity. Mr. Boepple and his singer deserve the highest praise for their finely sculptured performances. The program was sponsored by France Forever. R. M. K.

George Walker's Second Recital

George Walker, in his second Town Hall recital on Feb. 9, presented a program of wide scope—the Bach-Busoni

(*Continued on page* 26)

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OPERA RECORDINGS PLANNED BY TWO FIRMS

Columbia and "Met" Sign— RCA Victor Also to Make Full-Length Operas

Signing of a five-year contract with the Columbia Recording Corporation to provide the recording of operas directly from the stage was announced at a press meeting held by the Metropolitan Opera Association on Feb. 18. According to the contract, two operas a year will be released, and it was indicated that the first one would be Mozart's Marriage of Figaro. Not actual performances, but specially arranged hearings will be recorded.

The question, of course, was immediately raised about the status of Victor artists on this contract. Victor has under its wing a collection of Metropolitan Opera singers that is even greater in amplitude and at least equal in artistic worth to those on the Columbia roster, and it would be difficult to assemble a cast for any opera given at the Metropolitan that would have singers under contract to one recording company exclusively.

Exchange of Artists Possible?

At the time of the press conference, it was hoped that Victor would release artists to Columbia, much as the film studios exchange actors. It was also hoped that by such a cooperation, Victor and Columbia might be able to bury the musical hatchet and work as closely together as British Columbia and HMV in England. Apparently, however, this is not to be the case. Victor came out with an announcement that they too would release operas, using their own artists, naturally. As for recordings direct from the Metropolitan stage—well, says Victor, studio recordings are much more satisfying acoustically.

And thus, for the time being, the situation stands. Columbia has under contract the following Metropolitan singers: Pinza, Baccaloni, Stevens, Sayao, Pons, Conner, Traubel, Kullman, Singher, Jobin, and Ralf, while they have Walter, Ormandy, and Stravinsky, among others, to conduct. Victor boasts of Svanholm, Berglund, Albanese, Kirsten, Milanov, Munsel, Quartararo, Novotna, Steber, Bampton, Thebom, Harshaw, Bjoerling, Melton, Peerce, Vinay, Warren, Merrill, Tibbett and Kipnis, plus an equally distinguished battery of conductors.

Some Artistic Considerations

It would appear that the *status quo* will remain. When operas on records finally will become available, it is doubtful if the very best casts will be represented. This is especially unfortunate for several reasons. Artistically, of course, the customer will lose out. Again, all complete operatic recordings at present available are foreign. The United States has never released a domestic product from the Metropolitan or any other American stage. Now that such an accomplishment is in the offing, it is going to be hampered by commercial considerations.

Both catalogues are weak in operas. Since the advent of electrical recording, in 1926 or thereabout, some forty operas, all told, have been made available. The majority of those stemming from La Scala, the Paris Opera, the Royal Opera House of Rome, and other great European opera houses, have long been withdrawn, since recording techniques have come so far that most sound little better than acoustic discs.

DISC FANCIERS

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pianists both, are apparently as enthusiastic in their devotion to recorded music as to the keyboard.

Present Catalogue Limitations

What have we today? La Boheme, Madame Butterfly, Tosca, L'Heure Espagnole, Così fan Tutte, Don Giovanni, The Magic Flute and The Marriage of Figaro are among the few that can be heard with pleasure, when compared with really modern recordings.

It is interesting to note that Mozart is well represented through the Glyndebourne series. The Marriage of Figaro is one of the finest operatic sets ever made, and it is somewhat disheartening to see that Columbia wants to start out with an unnecessary duplication when there is so much virgin territory to enter—Die Meistersinger, for instance, or the Tales of Hoffmann.

Why Not a Rapprochement?

The record buyer also can be expected to be deluged with all sorts of irrelevant press-agentry when the sets finally do start to appear. Admittedly "the stage of the great Metropolitan Opera House" is a good selling point, but it does not necessarily follow that the results are going to be ideal.

The perfect set-up would be for Victor and Columbia to get together amicably, choose the best casts from their own artists, decide on a conductor, and set their acoustic engineers to work. A studio recording, where acoustic conditions can be controlled, may give better results than the opera stage.

The record buyer is interested in the end product, not the means, and if the two recording companies could get together and make a joint enterprise of the undertaking, music and the public will benefit from it. But if they continue their traditional fighting competition, the results will be more gratifying to the advertising companies than to the music lover.

R. K.

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Benefit for Salzburg at Metropolitan

With a program of classical and light Viennese music presented at the Metropolitan Opera, Feb. 16, the Friends of Salzburg Festivals raised funds for the pursuance of their goal, which is to enable young American artists to attend the annual festival and to study at the Mozarteum. The singers who participated included Margit Bokor, Irene Jessner, Elizabeth Schumann, Eleanor Steber, Martha Lipton, Irene Jordan, Salvatore Baccaloni, Kurt Baum, Emmanuel List, Mack Harrell, John Garris, Hugh Thompson, and Gerhard Pechner. Conductors were Bruno Walter, Fritz Busch, Fritz Stiedry, Kurt Adler, Karl Kritz and Wolfgang Martin. The evening took place under the artistic direction of Dr. Herbert Graf.

H. W. L.

Pescia Not in Carnegie Hall

In the caption of the picture of Astolfo Pescia in the Feb. 1 issue it was erroneously stated that his studio is in Carnegie Hall. The correct address is 120 West 57th Street.

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LONDON: American Singers At Covent Garden

By HUGH LIVERSIDGE

London

One of the outstanding events has been the success of the young American soprano, Virginia MaeWatters, in the title role of Manon at Covent Garden. She captivated all hearts with her musical voice, charming appearance and gracious manner. Heddle Nash sang En fermant les yeux and his other arias well, but was too stiff in his acting in the St. Sulpice scene. The cast also included a prominent member in the young American baritone, Jess Walters, as the elder Des Grieux.

The scenery was agreeable although it looks rather to musical comedy than opera for its inspiration. The performance was better than that of Carmen but it could not, as a whole, be regarded as a really stylish production. British Conductor Reginald Goodall conducted with understanding.

Eisenberg Scores

Maurice Eisenberg has had a great success here, playing with the B.B.C. Orchestra under Sir Adrian Boult in a fine performance of the Dvorak cello concerto. The Albert Hall was well filled despite the bitterly cold night.

Flagstad Returns

Kirsten Flagstad made an appearance with the London Philharmonic Orchestra at the Albert Hall in Wagnerian excerpts. Her voice is still in good shape.

Massine in Three-Cornered Hat

Perhaps the most satisfactory part of the Covent Garden Opera activities is provided by the Sadlers Wells Ballet. It was quite a great occasion when Massine returned in The Three Cornered Hat. He is still the master stylist and technician. He was exceedingly ably partnered by Margot Fonteyn as the Miller's Wife, who danced with great *brio* and looked charming with a red flower in her dark hair. But in these pre-trade union days would a miller's wife be as sumptuously gowned as was our Margot on this occasion? The *corps de ballet* still have a good deal to learn.

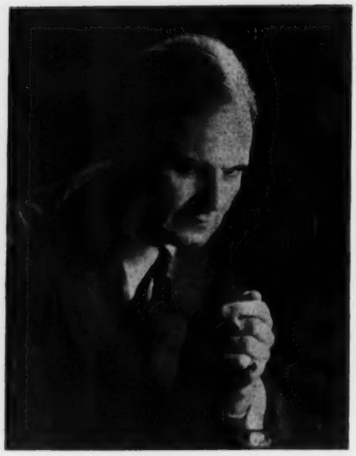
Weldon Triumphs

The City of Birmingham Orchestra under George Weldon reach new heights. Not only do they now tour the Midlands before enthusiastic audiences but have reached out to Sheffield in the North of England.

There is no doubt that Weldon is now one of the outstanding British born conductors. In addition he is often heard as guest conductor of the London Philharmonic and London Symphony and B.B.C. Orchestras.

Unger and B.B.C.

Dr. Heinz Unger conducted the B.B.C. Symphony Orchestra's Sunday afternoon concert. Mozart's Haffner Serenade No. 7 in D received a gracious and well polished reading, which the work needs since it is largely the charming conventional 18th century musical chit-chat. The Wagner Siegfried Idyll, presumably given by popular request, received the rare idyllic performance from Dr. Unger as on the previous occasion with this orchestra. A sparkling and beautifully polished performance, in the best Viennese tradition, of Schubert's Fifth Symphony brought the concert to a close.



GEORGE WELDON

JUDITH SANDER,

lyric soprano, leaving on the *S.S. Queen Elizabeth* on Feb. 20, for her European concert tour. She will sing in Holland, Denmark, Sweden, Switzerland and France.

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BRUSSELS Exchanges Artists

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Musical life in Europe is somewhat influenced by the political and economic post-war situation. Money transfers between the different countries being still very difficult, most transactions have to be made by way of exchanges. We notice in Belgium that a virtuoso or an orchestra is "imported" each time one of our artists or groups is able to go abroad!

The Brussels Royal Conservatoire has this winter given a concert in Switzerland (Geneva), one each in Amsterdam, Paris and London. All these cities have in return sent to Brussels young artists, who have thus had an opportunity to make a start in their career without much trouble.

If travelling expenses were not so great between Europe and the United States, proposals would surely have been made to extend these exchanges with America.

Beethoven Popular

The Spanish pianist Eduardo del Pueyo has given in seven sittings the 32 Beethoven sonatas, playing with his customary ease and respect for the masterpieces. His memory never failed him, although this festival represents but a small part of the piainst's repertoire. The success was great.

The Hungarian String Quartet (N. Szekely, A. Moskowsky, D. Koromzay, V. Polotai) has given concerts devoted to the 17 Beethoven quartets. "Perfection" is the only word one can use to convey the impression given by these performances—of style, unity, comprehension as well, of course, as technique.

The noted Belgian violinist Carlo Van Neste, associated with the Polish pianist Naum Sluzny, will play the 10 sonatas of the same composer.

Russian Debut at the Philharmonic

Artur Rodzinski was to have conducted the seventh concert at the Palais des Beaux Arts. Unfortunately the famous conductor was unable to come. Disappointment was great among music lovers in Belgium.

The Philharmonic Society took advantage of the visit in Brussels of Constantin Ivanoff, leader of the Moscow State Orchestra, and engaged him at once to take Rodzinski's place. Quite unknown here, Ivanoff scored a big success. Physically he is a small man with strange, expressive eyes. But before the orchestra he suddenly develops an extraordinary power. With a minimum of gestures he gets unexpected results. Not a single detail is left out; he knows his score to the last quaver, and his *tuttis* are extremely brilliant. When he accompanies a soloist, Ivanoff gives him a background which is full of interest and helps greatly to reach performances of the highest order.

The all-Russian program had nothing special to offer. It included Prokofieff's Second Suite from Romeo and Juliet and the rather cheap Capricio Italien by Tchaikowsky. Both works were enjoyed fully, thanks to their masterful rendering. A Violin Concerto—new to us—by Khatchaturian proved to be very pleasant and was superbly played by Carlo Van Neste, who is becoming very popular not only in his own country but everywhere he happens to play.

FRANCIS DE BOURGUIGNON.

Mosque Theatre Evening of Opera

Under the auspices of the Griffith Music Foundation, An Evening Of Opera was presented by Giorgio D'Andria, Feb. 15, at the Mosque Theatre, Newark, N. J. Capsule scenes selected from eight standard operas proved to be altogether entertaining with excellent singing and an orchestra ably conducted by Carlo Moresco. The artists participating were Enzo Mascherini, Maria Noelte, Ugo Novelli, Dorothy Kirsten, Giuseppe De Luca, Armand Tokatyan, Helen George, Nathaniel Sprinzena and Frances Comeford. The surprise of the evening was Maria Noelte's singing of Caro Nome from Rigoletto. Although a newcomer to opera, the coloratura's singing was notable for perfect pitch, warmth of feeling, clarity of diction, and an interpretation that was refreshing for its simplicity. W. A. T.

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ACROSS THE COUNTRY: Orchestras Astir—Other Events

← RICHARD E. DUNCAN (center), director of the reorganized Omaha Symphony, reads program notes for the opening concert, Feb. 10, with Sidney Foster (left), pianist, the evening's soloist, and Cecil Slocum, vice-president of the orchestra association. (Photo by Omaha World-Herald.)

MRS. CARL W. ULLMAN → was elected president of the Monday Musical Club of Youngstown, O., at the recent annual meeting. Her term is for two years, beginning in May. Mrs. Ullman was also president of the club from 1939 to 1943. (Photo by Wade Turtin Studio.)

OMAHA, NEB.—Omaha Symphony Orchestra has come to life again, and has given its first pair of concerts for a sold-out season of 1947. There will be two other pairs, one in March and one in April.

Omaha has had no orchestra since 1943, when one concert was given, Rudolph Seidl conducting. Now Richard E. Duncan has returned from several years of war service, the orchestra has been reorganized, and the sponsorship of certain representative organizations has given it an assured foundation.

The first program on Feb. 10 was a success for everyone concerned. Mr. Duncan, remembered as an experienced and musicianly director, won magnetic response from the players. It was like a homecoming, and the audience gave him an ovation. The high point was Chopin's E minor Concerto, with Sidney Foster, New York pianist, soloist.

The orchestra is sponsored by the Associated Retailers of Omaha, the Omaha World-Herald, and the Junior League. It is governed by the Symphony Orchestra Association, of which Mrs. Frank Conlin is president, Mr. Cecil Slocum, vice president and Truman Morsman, secretary.

H. M. R.

Providence Has Contest For Orchestra Soloists

PROVIDENCE, R. I.—The Rhode Island Philharmonic, now in its second season, presents concerts in the state's leading communities. Providence, Pawtucket, Newport, Westerly and Woonsocket have local committees enlisting subscribers and stimulating interest. Subscription lists are reported 100% greater than the first season. Providence and Newport have waiting lists for next season. Sponsors number more than 150 individuals and organizations, among which is the Rhode Island Federation of Music Clubs. Francis Madeira, the conductor, is assistant professor of Music at Brown University. Soloists this season include Carroll Glenn, violinist; Emma Beldan, soprano; and Joseph Battista, pianist.

A new contest for student musicians and young artists in which the winner will be presented as soloist for a series of performances with the Rhode Island Philharmonic Orchestra has been announced by Albert E. Noelte, president of the orchestra. Auditions will be held at Providence on May 17 and are open to state winners of the Young Artists' Competition of the National Federation of Music Clubs in the New England area.

The Rhode Island Philharmonic contests, according to Mr. Noelte, will be held every two years in conjunction with the announcement of the state winners in the New England division of the Young Artists' competition. Contestants therefore must come from or study in New England but both instrumentalists and vocalists are eligible to compete.

In addition to being awarded a contract as soloist for a regular concert series of the Rhode Island Philharmonic Orchestra conducted by Francis Madeira, the winner will also receive a prize of $50 plus traveling expenses to and from Providence. The orchestra reserves the right to declare no winner if it is felt no contestant measures up to desired standards. In case of a tie, the prize will be shared equally by the winning contestants.

Three St. Louis Novelties

ST. LOUIS, MO.—The Philharmonic Orchestra under Stanley Chapple offered three local premieres at the second concert of its season. These were Bach's Bist Du Dei Mir transcribed by Chapple, Bartok's Hungarian Peasant Songs and Vaughan-Williams' five variants of Dives and Lazarus. Allan Sly, pianist, offered the Franck Symphonic Variations and two encores. This organization has greatly improved under Chapple, who has been reengaged for next season. O. C.

Elwell Premiere at Oberlin

OBERLIN, OHIO.—Herbert Elwell's Lincoln: Requiem Aeternam was given its world premiere on Feb. 16 at Oberlin College, performed by the Oberlin Musical Union, Daniel Harris baritone, and the Oberlin Conservatory Orchestra under Maurice Kessler. It was broadcast over NBC network on Feb. 15.

Soloists in Dayton

DAYTON, OHIO.—The Dayton Philharmonic had two substitute soloists in recent concerts. Milton Wohl, concertmaster, stepped in when Jan Peerce was forced to cancel because of illness. Two weeks later Robert Weede, baritone of the Metropolitan Opera, came in on a last-minute switch. Both artists achieved great success here.

METROPOLITAN OPERA

(*Continued from page* 15)

Meistersinger with Ralf and Lipton

Meistersinger on Feb. 17, under the musical direction of Fritz Busch, presented for the first time this season Torsten Ralf as Walther von Stolzing and for the first time altogether Martha Lipton as Magdalene. Herbert Jansen was Sachs, Gerhard Pechner repeated his masterly characteristization of Beckmesser, and Deszoe Ernster was the dignified Pogner and John Garris the lively David. Eva was sung by Astrid Varnay.

The performance started splendidly with an inspired reading of the immortal Vorspiel, which Mr. Busch conceives as a real overture to a comic opera. It fell short of expectations later in the evening when a certain nervousness at times seemed to seize the performers. However, in spite of this, Wagner's work triumphed again and the sold out house gave appreciative applause.

H. W. L.

Schymberg as Gilda

Hjoerdis Schymberg added Gilda in Rigoletto to her Metropolitan Opera repertoire on Feb. 19, giving an attractive portrayal, vocally and dramatically. Her colleagues in the cast were all familiar in their parts, including Leonard Warren as Rigoletto and Jan Peerce as the Duke. The conductor was Cesare Sodero.

D. B.

Varnay Sings Brünnhilde in Siegfried

Wagner's Siegfried on Feb. 20 was given with Lauritz Melchior in the title role, John Garris a superb Mimi, Joel Berglund as Wanderer, Walter Olitzki as Alberich, Mimi Benzell as Waldvogel. New in their parts were Deszö Ernster as Fafner and Claramae Turner as Erda. Both artists did justice to their assignments, though Miss Turner's voice seems to be better suited to other roles.

Of great impressiveness was Astrid Varnay as a new Bruennhilde. Her remarkable musicality, her histrionic ability, her vocal beauty and warmth made her Bruennhilde a highly distinguished effort. Fritz Stiedry conducted. H. W. L.

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N. Y. Concerts

(*Continued from page 22*)

Toccata in C, the Schubert A flat Impromptu, Op. 90, the Liszt D minor sonata and the Chopin Ballade in G minor, Rachmaninoff and Chopin numbers, and his own Touchpiece (first performance in New York). The pianist has impressive technical accomplishments, although more elasticity of phrasing was an occasional need. A discerning and musicianly artist, his work commanded respect and earned him warm applause. D. B.

New Friends Present Lotte Lehmann

In twenty songs by Robert Schumann, Lotte Lehmann brought her high artistry to the concerts of the New Friends of Music on Feb. 9. It is unnecessary to point out that Miss Lehmann sang those songs, most of them less well known ones, with utmost mastery and the peculiar flair she has for this kind of romantic music. Paul Ulanowsky's participation at the piano was of greatest importance due to the delicacy, sensitivity and mastery in style and expression of his accompaniments. H. W. L.

Harry Davis in Piano Offerings

Harry Davis, in his piano recital on Feb. 9, played a program replete with warm-hued interpretation. The Bach-Busoni Chaconne, Schumann's Kreisleriana, a Chopin group, Stravinsky and Liszt works all, under his digital dexterity, were projected with intense feeling and properly sensed diversity of idiom. The Stravinsky Serenade was particularly happy, and so was the Chopin Nocturne in B major. If the recitalist had not on a few occasions allowed his pedalling to cloud his effects, the event would have been distinctly an outstanding one, so strongly marked is the major part of his enviable equipment. T. P.

Bernard Greenhouse in Barber Cello Sonata

Bernard Greenhouse, cellist, who gave his recital on Feb. 10, justified all the hopes he had raised when playing at the same hall last year. He has grown in stature and maturity and his taste, musicianship, immaculate intonation and technical skill give his readings the earmark of high achevement. In a Suite by Couperin and Beethoven's Sonata in A major, Op. 69, he played with taste, stylistic security and almost too much restraint, as if awe-stricken by the greatness of this music. He came completely into his own when playing Samuel Barber's Sonata, Op. 6, a work of romantic bearing, written with a great sense for the special requirements of the cello-piano combination, with imagination and profound feeling. Greenhouse interpreted it with intensity of expression, beautiful bowing and phrasing. He closed the concert with Stravinsky's Suite Italienne, an adaptation from Pulcinella, in which he evoked all the charm and colorfulness of this music. Greatly applauded by a good-sized audience, he responded with encores. Bertha Melnik at the piano proved a sensitive collaborator. H. W. L.

Gerhard Kander in N. Y. Debut

Gerhard Kander, violinist, offered a lengthy and exacting list of classic and modern numbers at his New York debut, Feb. 11. Opening with a beautifully played Mozart Concerto, No. 5, in which he did some of the best work, Mr. Kander continued with the unaccompanied Sonata in G minor of Bach. He surmounted most of the technical difficulties with an admirable degree of skill, although the tonal quality was brittle and the chordal progressions and wide skips appeared to over-tax the young player. He was much more at his ease in the romantic *genre* of the César Franck Sonata and displayed a sweet and fluent tone and legato. The melodious music seemed to bring the violinist's interpretative gift and virtuoso resources to the fore.

In the final group, Mr. Kander featured the Sicilienne et Rigaudon of Kreisler; Nigun (Baal Shem) by Ernest Bloch; Debussy's La plus que lente; and some Bartok arrangements of Roumanian Folk Dances, all rendered with technical security, interesting color variety and consistently fine tone. John W. Newmark, at the piano, was an admirable assisting artist. M. C.

Tila and John Montes in Duo-Piano Bow

The duo-piano team, Tila and John Montes, appeared in their New York debut recital on Feb. 12. They played Mozart's Fantasia in F minor, Brahms' Haydn Variations, Hindemith's Sonata (1942) and after intermission smaller pieces by the Argentinian composers Buchardo, Williams, Gaito, and Aguire, in their own two-piano adaptation. Then followed Poulenc's Sonata and two pieces by Rachmaninoff. The players scored most in the Argentinian pieces, to the colorful nature of which they gave fine expression. They were well received by an appreciative audience. H. W. L.

Marion Hall's Recital

Marion Hall gave her New York debut in Town Hall on Feb. 14. She is a pianist of considerable technical skill. The works she offered (four sonatas by Scarlatti, Brahm's C major sonata, Op. 1, two Impromptus by Schubert, Five Short Pieces by Morris Wolfe, among others) did not reveal an interpretative power sufficient to project the different styles nor the various musical and poetic contents. H. F. K.

Pyrotechnics by Poldi Mildner

Virtuosity of impressive proportions reigned at the recital of Poldi Milder on Feb. 15 (afternoon). The Viennese pianist, returning here after nine years, played Haydn's Sonata in E flat, Schubert's Wanderer Fantaisie, Op. 15, Schumann's Carnaval, three Chopin numbers, and the Brahms Variations on a Theme by Paganini. Miss Mildner's playing is exciting, full of rolling periods and skilfully built climaxes. Lyricism and poetry are subordinated, but her perhaps overbrilliant art is in piquant contrast to the introspective, intellectual searchings that have been so plentiful of late. D. B.

Luise Vosgerchian Bows

A notable keyboard debut took place at Feb. 16's matinee when Luise Vosgerchian was introduced to New York. Departing from traditional arrangement, Miss Vosgerchian began with Hindemith (the Sonata No. 3), and placed her Bach (Two Preludes and Fugues from the Well-Tempered Clavichord, Book II) after the intermission. She also offered an extensive Chopin group, the Schubert Sonata in A, Op. 20, and numbers of Smetana, Griffes, Martinu and Shostakovitch. The pianist excels in interpretative grace, in originality that freshens a number without violating the tenets of style and taste. Rhythmic fidelity and sensitive regard for structural outline were also outstanding virtues. A tone of rather light timbre will doubtless develop to match her other gifts. D. B.

Bach Circle in 18th Century Works

Lovers of 18th century music were amply rewarded by a program, not to be measured with the yardstick of the routine concertgoer, offered by the Bach Circle of New York, under the direction of Yella Pessl, on Feb. 17. John Wummer and Mildred Hunt-Wummer opened the concert with a delightful sonata for two flutes and harpsichord by J. J. Quantz, Miss Pessl assisting. The same artists, supported by the cellist Carl Stern, doubling the thorough-bass part, offered J. S. Bach's sonata in G major. The interpretation was of the highest standard tonally as well as musically. Miss Pessl added works by Handel (Fantasy for harpsichord in A minor), C. P. E. Bach (Solfeggio in E flat major, Alla Pollacca, Solfegietto in C minor, and Sonata in A minor), in a delicate performance, impaired only by the rather weak tone of the instrument. Milton Katims, violist, with Miss Pessl, played W. F. Bach's sonata in C minor with noble expression and a beautifully warm tone. The program concluded with Mozart's Trio for piano, clarinet and viola in E flat major (K. 498), a neglected masterpiece of great beauty. (Ralph MacLean in the clarinet part), in which the delicate Mozart style, however, was not revealed fully. A capacity audience gave fervent applause. H. F. K.

DOUGLAS JOHNSON,
pianist, will give his first Town Hall recital since his discharge from the armed forces on March 12.

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Ruth Riculfi Sings

Ruth Riculfi, mezzo-soprano, gave a recital Feb. 18 in which she presented the following program: an Italian group including works by Durante, Marcello Caldara, and Falconieri; a group of Brahms, Schubert, and Richard Strauss lieder; O mio Fernando from La Favorita by Donizetti; and English songs by Bucky, Brahe, C. Allen (first performance), Klemm, Gliere, Bone and Fenton, and Quilter. Miss Riculfi has a natural voice of big range and richness, but due to type of production resonance and smooth line were faulty. One of the most successful numbers was O mio Fernando. Here the actual beauty of her voice was shown to good advantage. Stewart Brady was the accompanist.

C. A. P.

Josef Raieff Back from Service

Josef Raieff's first New York recital since his discharge from the Army took place on Feb. 19, the pianist offering a program of Bach, Beethoven, Scriabine, Rachmaninoff, Prokofieff, Khatchatourian and, after intermission, six Chopin numbers. Ably played, the list had pleasant investiture under Mr. Raieff's deft fingers, and he won hearty applause.

D. B.

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Times Hall

Cavalcade of Jewish Music

Maurice Friedman, baritone-mime, appeared on Feb. 8 in a program, Cavalcade of Jewish Music, assisted by Susie Michael, pianist, accompanist and narrator. The event was presented in honor of National Jewish Music Month, celebrated from Feb. 7 to March 8. Mr. Friedman and Miss Michael are on their eighth transcontinental tour. Miss Michael premiered two piano compositions, Paraphrase on a Folk Song by Jacob Weinberg, and Dance Based on a Jewish Folk Melody by Reuven Kosakoff, the latter work dedicated to her. There was music of the synagogue and Yiddish art songs, Songs of Defiance, Deathlessness, Israel in Exile and other numbers. Mr. Friedman, possessor of a warm, pleasing voice, interpreted the varied excerpts in interesting fashion. Miss Michael, a fine pianist, furnished poignant and dramatic narrations. D. B.

De Menasce and Reyes in Sonata Recital

Jacques de Menasce, pianist and composer, and Angel Reyes, violinist, appeared in a sonata recital under the auspices of the League of Composers on Feb. 9. The program of contemporary works began with a sonata by de Menasce, followed by Milhaud's Second Sonata, Irving Fine's Sonata (first performance here), and Prokofieff's Sonata in D Major, Op. 94.

Mr. Fine, on the Harvard music faculty, composed his sonata last year. He is a gifted composer who has a thorough grounding in the modern idiom and writes logically and fluently. The sonata is a pleasant and energetic work which is appealingly lyrical in character giving the piano and violin equal importance. Mr. de Menasce's sonata, introduced in 1940, is a melodious and tasteful sounding work. Both artists displayed a good understanding of all the sonatas performed. Mr. Reyes exhibited a lovely, warm tone and Mr. de Menasce gave excellent support in a well-balanced combination. C. A. P.

Nancy Reid in Recital

Unusual program material distinguished the debut recital by Nancy Reid, Feb. 9. A group of Mendelssohn, the aria from Bach's Selig ist der Mann, and representative Debussy numbers made an impressive beginning. Henri Sauguet's song cycle, La Voyant, and songs in English by outstanding modern writers were featured. Paul Bowles was represented by Three and Bluebell Mountain: John Duke contributed Velvet Shoes and The Snare. The clever Gregorian Waltz by Virgil Thomson, and Bone and Fenton's atmospheric The April Hill rounded out the scheduled list. The young soprano displayed a good sense of stage and fine musical taste. She seemed gifted with a voice of agreeable quality but was handicapped by a restricted method of production which prevented her from realizing the potentialities of her innate flair for singing. Isidore Grainick was the assisting violinist in the Bach work. Milne Charnley played excellent accompaniments.

M. C.

Russian-U. S. List

The American-Soviet Music Society gave a concert of Chamber music on Feb. 15, which introduced the excellent Fine Arts Quartet of Chicago. (Leonard Sorkin, Joseph Stepanek, Sheppard Lehnhoff, and George Sopkin.) They have succeeded in achieving an exemplary and beautiful balance of tone and musical integration. Shostakovich's String Quartet No. 2, has some good pages mixed with rather undistinguished ones, but the playing was superb. The players had an even greater opportunity to show what they could do in Piston's Quartet No. 1, an inspired, colorful and highly imaginative composition, which often recalls the finesse of Debussy. Mordecai Bauman, assisted at the piano by Lucy Brown, contributed three songs by Charles Ives and excerpts from American operas by Virgil Thomson, Douglas Moore and Marc Blitzstein to the great satisfaction of the listeners. In Prokofieff's Violin Sonata in D major, Op. 94, the superb violinist Oskar Shumsky and Leonid Hambro, pianist, excelled. H. W. L.

Carnegie Chamber Hall

Sylvia Marlowe and Boston Society of Ancient Instruments

Sylvia Marlowe, harpsichordist, assisted by the Boston Society of Ancient Instruments, under the direction of Alfred Zighera, presented an interesting and beautifully performed program of 17th and 18th century music on Feb. 16 as the first of a series of three concerts by Miss Marlowe's Early Music Group. A near-capacity audience heard music by Couperin *le Grand*, Karl Abel, Rameau, Buxtehude, Orlando Gibbons, Domenico Scarlatti and Telemann. The ensemble, consisting of Paul Federowsky, descant viol; Albert Bernard, treble viol, Mr. Zighera, viola da gamba and Gaston Dufresne, violone, all of the Boston Symphony, is an admirably integrated, musicianly group which authentically reproduces the fragile music of another age. Miss Marlowe's equally expert ensemble and solo work was ably demonstrated and her remarkable virtuosity was enthusiastically applauded after her performance of a group of five Scarlatti sonatas for harpsichord solo. A. L.

PARTY AT HOME OF DR. ARTURO DI FILIPPI,

director of the Miami Opera Guild, following four recent performances of La Boheme. Guests were principal singers, and members of the Guild's board of directors. L. to r., Emile Renan, Mrs. Walter E. Olson (board of directors), Frederick Jagel, George Schick (conductor), Walter E. Olson (board of directors), Hugh Thompson, Marita Farell, Valfrido Patacchi, Dr. Di Filippi and Lloyd Harris.

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BALTIMORE Continues Brahms Fete

BALTIMORE, MD.—Reginald Stewart and the Baltimore Symphony Orchestra resumed their season, following the holiday layoff, with a Rossini-Schubert-Tchaikovsky program that packed the Lyric to overflowing, thus continuing the record of capacity audiences for the Sunday night concerts. On the following Wednesday, the program included the world premiere of an overture by Walter Spencer Huffman, Jr., of this city, a short work, strongly rhythmic and well-scored. Robert Casadesus was the soloist and was heard in the Brahms second piano concerto. One week later, the soloists were Ilya Schkolnik, first violinist and concertmaster of the orchestra, and George Neikrug, first cellist, who played the Brahms concerto for these instruments and orchestra, in A minor, Op. 102. This was one of three Brahms works on the program, all of them part of the festival being celebrated in Baltimore this season to honor the memory of the great composer.

Isaac Stern played Lalo's Symphonie Espagnole for his appearance with the local orchestra, the program further including the Handel-Harty Water Music, the Mendelssohn fourth symphony, Benjamin's Jamaican Rumba and the Enesco first Roumanian Rhapsody. Following the Sunday night concert on Jan. 22, the orchestra left on its second tour of the season, this tour closing on Feb. 5 when the orchestra, under Stewart and with Georges Enesco as soloist, presented a concert at Carnegie Hall in New York City.

Peabody Recital Series

Regina Resnik, soprano, renewed the Peabody Friday afternoon recitals in January, her program including eight Brahms songs, the accompanist being Leo Taubman. Zara Nelsova, an excellent young cellist, made her local debut, with Erich Itor Kahn at the piano, with an extremely interesting program of broad musical interest. On the following Friday, Elie Spivak, violinist, was heard, his program including the Khatchatourian Concerto (1940). Leo Barkin was the accompanist. Anna Kaskas, contralto, did an even dozen of Brahms songs on her Peabody program, plus items by Head, Glinka, Paxson and Moussorgsky. Constantine Callinicos was at the piano.

Visiting Orchestras

Rudolf Serkin gave an excellent performance of the Beethoven "Emperor" concerto when he appeared as soloist with Hans Kindler and the National Symphony Orchestra. A delightful novelty was a suite taken from the music Prokofieff wrote for the movie, Lieutenant Kije. Georges Enesco guest-conducted the Washington forces for their next concert and Dorothy Kirsten was the soloist, her vehicles including the Un bel di from Madama Butterfly and Bachianas-Brasileiras, No. 5, by Villa-Lobos. The symphony was the Schumann fourth.

Eugene Ormandy, his sprained shoulder recovered, conducted the Philadelphia Orchestra for their fourth program here, the soloist being Zino Francescatti who turned in a memorable performance of the Beethoven concerto. The first half of the musical menu consisted of the Scarlatti-Tommasini ballet suite, The Good-Humored Ladies; Roussell's concerto for small orchestra, and Dukas' The Sorcerer's Apprentice, the latter done perfectly.

Ezio Pinza's daughter, Claudia, made her local debut in La Traviata with the Philadelphia La Scala Opera Company and gave a generally good account of herself. Others in the cast included Eugene Conley, Donald Dickson and Mildred Ippolito. Giuseppe Bamboschek conducted the performance.

Brahms' Rinaldo Is Novelty

The B & O Railroad Glee Club gave its first public concert here under its new and very fine young conductor, Dr. James Allan Dash. The program was All-Brahms and included the first performance in this country of Rinaldo, a dramatic cantata, for male chorus, tenor solo and symphony orchestra. Donald Dame was the soloist and, as always, sang extremely well. Lilian Knowles, contralto, was the soloist in the Alto Rhapsody. For the Song of Destiny, the male glee club was joined by the voices of the B & O Women's Music Club, conducted by Kathryn Gutekunst. The program opened with the Academic Festival Overture by the orchestra of 44 drawn from the ranks of the Baltimore Symphony, this same group assisting in all of the evening's presentations.

Serge Jaroff and the Don Cossack Chorus, brought to the Lyric by C. C. Cappel, again sang to a jam-packed Lyric, despite the fact that they keep coming back year after year. A capacity audience also greeted Paul Whiteman and his company when they presented an All-Gershwin program, with Earl Wild as piano soloist.

Chamber Series

A special series of chamber music concerts was announced recently by Reginald Stewart, director of the Peabody Conservatory. So far, two groups have appeared—the Albeneri Trio and the Kroll String Quartet. The first group gave an All-Brahms program. . . . A new group, the Southern Opera Association, Inc., gave the first of what is planned to be a series of more intimate operas when, on the nights of Jan. 28, 29, 30 and 31, it presented, at Cadoa Hall, excellent performances of Mozart's The Escape from the Harem (Seraglio). Well sung by Evelyn Salisbury, who was excellent as Donna Constanza; Alois Poranski (Osmin), Ralph Roberts (Pasha), Kent Williams (Belmonte), Lillian van Cleef (Blonda) and Charles Curtis (Pedrillo), the production was supported by a small chamber orchestra conducted by Alberto Sciaretti. The association plans several presentations next season, the titles to be announced later.

GUSTAV KLEMM.

Rachmaninoff Fund Plans Second Contest

A second piano contest, to be held throughout the country by the Rachmaninoff Fund during the season of 1947-48, has been announced by Vladimir Horowitz, president. Mr. Horowitz also stated that the fund's national finals for pianists, scheduled for April of this year, had been postponed until the spring of 1948.

The decision had been made, he said, in order to allow wider regional representation in the national finals. After regional auditions had been held this year, in Boston, Chicago, St. Louis, San Francisco and Cleveland, in addition to Philadelphia, Gary Graffman, 18-year-old Curtis Institute pupil of Mme. Isabelle Vengerova, and Ruth Geiger, 23-year-old Juilliard graduate and former pupil of the late Josef Lhevinne, were declared regional winner and national finalist respectively in the Philadelphia auditions last November. They will both be eligible to compete in the national finals to be held in 1948 without further regional auditions.

REAH SADOWSKY,
pianist, goes to Puerto Rico in July to play four recitals, after which she proceeds to California for symphony, recital and recording dates. In September she will go to Europe for her first tour there since the war, returning to New York for her Town Hall recital in November. (Photo by Arthur Avedon.)

New Italian Film Uses Tosca Score

The Superfilm Distributing Corporation presented a New York preview of the Italian film, Before Him All Rome Trembled, starring Anna Magnani. The picture utilizes in an imaginative way the opera Tosca by Puccini as a background against which a veristic story of the Italian underground movement is projected. The opera becomes a symbol of subtle significance in a plot which shows the sufferings, fears and tribulations of the courageous Italian underground fighters during the German occupation. The opera is sung by Elisabeth Barbato as Tosca, Gino Sinimberghi as Cavaradossi, Tito Gobbi as Scarpia and Giulio Neri as Angelotti. H. W. L.

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Activities of the Artists

Manhattanville College is launching a campaign for a scholarship fund, in connection with its centennial celebration, with a gala concert at the Metropolitan Opera House on the evening of March 4. Those to appear include Rose Bampton, Salvatore Baccaloni, Anne Brown, Giuseppe De Luca, Enzo Mascherini, Ferruccio Tagliavini, Pia Tassinari, Richard Tucker, the Pius X Choir, and Alexander Smallens conducting members of the NBC Orchestra.

Mark Levine, Vice-President of National Concert and Artists Corporation, announces that Dr. Fabien Sevitzky, conductor of the Indianapolis Symphony, is now under management of NCAC.

Efrem Zimbalist will be active on the concert stage in 1947. Under the aegis of Jack Adams, the violinist will perform with a major orchestra the world premiere of his own first violin concerto, composed during the summer of 1946, Concerto in C-sharp Minor, and will make a coast to coast tour of the United States.

A performance of Mendelssohn's Elijah is announced for March 2 at the Park Avenue Christian Church by the church's choir under Solon Alberti and with soloists and augmented chorus.

David Keiser has been elected a member of the Board of Directors of the Philharmonic-Symphony Society. Mr. Keiser is president of the Cuban-American Sugar Company, the Quantanamo Sugar Company, the New Niquero Sugar Company, vice-president of the Fajardo Sugar Company, and a director of other business concerns.

Lily Pons will spend the summer in France, sailing early in May on the SS America after several appearances of Lakme with the Metropolitan Opera on its spring tour.

Giovanni Martinelli, who is coaching a small number of select voice students, goes to Basel in Switzerland to sing Tristan in July. When he returns, he will go on a coast to coast concert tour under the management of Annie Friedberg.

Massimo Freccia is Europebound at the end of his season with the New Orleans Symphony. He goes to Florence, Milan and Rome for symphonic concerts. He will feature Aaron Copland's Appalachian Spring and Leonard Bernstein's suite, Fancy Free.

Witold Malcuzynski's wife, Colette Gaveau, made a North American debut as a pianist in her own right in Montreal. Next season she will give 25 concerts in the United States.

Walter Susskind has been engaged as conductor of the Scottish Orchestra, of Glasgow. A native of Prague, he conducted at the Opera there, and in 1939 came to England, where he led the Carl Rosa Opera Company. Eugene Goossens and Artur Rodzinski are listed as guest conductors for the 1946-7 orchestral season.

Ninon Vallin, French soprano, is scheduled to arrive on March 4 for a concert tour of Canada, followed by concerts in Australia and New Zealand.

Antal Dorati, conductor of the Dallas Symphony, leaves for Europe the first week of April after the close of his season in Dallas to conduct symphonic and operatic organizations in England, Switzerland and Hungary. He is to conduct the Vienna Philharmonic for the benefit of the fund to rebuild the damaged opera house.

Michel Gibson, violinist, and Irving Schwerké, accompanist-lecturer, are now on tour under the management of the University of Kansas (Feb. 11 to April 11), booked for 82 concerts in Missouri, Oklahoma, Kansas and Nebraska. Upon conclusion of the tour they return to their studio at Appleton, Wis.

Lydia Cortese, soprano, was featured singer on Feb. 13 in WNYC's Contemporary American Composers and their Music series.

Charles Everett, tenor, sang in St. Louis on Feb. 17; Little Rock, 19; Marshall, Tex., 21; Yazoo City, Miss., 24. On March 3 he is booked for Holly Springs, Miss.; 5, Memphis; 10, City Auditorium, Raleigh, N. C.; 11, at St. Augustine College; 17, Chatham, Va.

Webster Aitken, who for the past semester has been acting director of the piano department at the University of Texas, flew north to give recitals at the Frick Collection in New York on Feb. 16 and at the Albright Art Gallery, Buffalo, N. Y., on Feb. 18.

Janet Fairbank is again singing the Bergsma settings of Cummings for the opening Composers Forum Concert on Mar. 5 at the Museum of Modern Art. On Mar. 16 at the NAACC concert the American soprano is introducing songs by Rorema, Edmunds, and Pinkham.

Virginia MacWatters, American coloratura soprano, has been signed to sing Susanna in The Marriage of Figaro and to give at least seven performances at the Edinburgh Opera.

Eugene Conley sailed Feb. 6, on the S.S. America, and is slated to sing La Boheme and probably Faust and Romeo and Juliet with the Paris Opera. He is also scheduled for two concerts in Amsterdam, and concerts in The Hague will probably follow, with the possibility of a visit at London.

Hortense Love, soprano, was presented in concert Jan. 23, at Cahn Auditorium, Northwestern School of Music, Evanston, Ill.

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NEW PUBLICATIONS

The Philadelphia Art Alliance has again announced the Eurydice Chorus Award. The purpose of the award, which was founded in 1924, is to increase the repertoire of music composed for women's voices. The composition must be in three or more parts for women's voices, to be sung a cappella or with accompaniment, with or without incidental solos, and may be set to any text of the composer's choice. The prize for the winning composition is $100. All works should be sent, before Oct. 1947, to Miss Katharine Wolff, at the Art Alliance . . . Associated Music Publishers, Inc., are offering prize awards to the winners of the 1947 Young Artists' Auditions under the auspices of the National Federation of Music Club. A single winner receives a choice of $50 worth of new music or reprints of European editions published by the firm. In the case of two winners, each will receive $25 worth and if there are three winners the amount will be $20 each . . . The two winners of the $1,000 Third Gershwin Memorial Contest, conducted by the Victory Lodge of B'nai B'rith, Ulysses Kay and Earl George, have both studied at the Eastman School of Music. The winning compositions, Kay's A Short Overture and George's Introduction and Allegro will be presented by the New York City Symphony Orchestra, under the direction of Leonard Bernstein, on Mar 31, at the annual Gershwin Memorial Concert held in the Brooklyn Academy of Music.

G. Schirmer have rushed publication on the two Menotti operas presented by Ballet Society—The Medium and The Telephone. The scores should be available to the public within a few months . . . Tear Jerkers Everyone Loves is the title of Edward B. Marks' most recent album of popular songs. The selections attempt to reflect the taste of the Gay Nineties. Included are Don't Give Up the Old Love For the New, Mother Was a Lady, Papa Come Back to Mama, etc. There are thirteen in all . . . Carlos Salzedo recently composed a cadenza for the Berezowsky Concerto for Harp and Orchestra which will receive its first performance on Apr. 21 with the National Orchestral Association under the direction of Leon Barzin. Salzedo will be the soloist . . . The League of Composers has announced the publication of the first issue of the Composers' News Record. It is dedicated to the affairs of composers everywhere . . . Fran Muser is compiling a complete index to the now defunct Modern Music magazine. The index will be published by G. Schirmer.

John Alden Carpenter, American composer, has been awarded the National Institute of Arts and Letters Gold Medal for 1947. This Medal is given to a musician once every nine years. Former recipients were Walter Damrosch, George W. Chadwick and Charles Martin Loeffler . . . Albert Sendry recently signed contracts with Elkan-Vogel for the publication of his Sonata for viola and piano and an orchestral transcription of Debussy's Ballade.

Books

TWO ON A CONTINENT, by Lili Foldes. E. P. Dutton and Co., Inc. N. Y. $3.

The two are Lili Foldes and her husband Andor, pianist. Both came to this country for the first time early in 1939—she as a journalist covering the World's Fair for a Budapest newspaper, he as a concert artist. They met, fell in love, and were married on the proverbial shoestring. This book is an account of their impressions of America, their struggles, and contains a few pertinent musical remarks.

It is written with considerable humor and spirit. Mrs. Foldes has the eye of a reporter and can make any situation interesting. She has seen much more of America than most natives, and has attempted to present the basic differences between Americans and Europeans. Need it be said that the scales are tipped in favor of this country?

Thus music does not play the major part of the book, though, of course, the struggles a concert artist go through before he is established are fully dwelt upon. This includes the necessity for a Town Hall recital, the search for engagements, and the ceaseless work that any instrumentalist must do to keep himself in concert trim. Throughout their American peregrinations, the Foldes met some prominent people; those visits add interest to the book.

MOZART ON THE STAGE, by Christopher Benn. Coward-McCann, Inc., N. Y. $5.

Four Mozart operas are painstakingly discussed in this volume—Le Nozze di Figaro, Don Giovanni, Cosi fan Tutte, and Die Zauberflöte. The author examines their librettos with care, discusses the nature of the characters, and then proceeds to outline methods for successful transference to the stage. Intended primarily as a guide to the staging of the operas, the general music lover will be able to cull much information about historical backgrounds and the significance of the music.

Each opera is treated in the same manner First a synopsis of the plot is given. Then follow general remarks about the characters. Finally, the production itself. References are made to the Glyndebourne performances, their virtues and defects (Christopher Benn was an Englishman who died in the war). The author has tried to suggest ways and means to attain logical sequences of action and characterization. Often his opinions are searching; the section devoted to the last act of Figaro is a brilliant analysis. Singers who aspire to these operas could read this book with profit, as could stage managers and anyone else concerned with backstage elements of opera.

WITH STRINGS ATTACHED, Reminiscences and Reflections, by Joseph Szigeti. Alfred A. Knopf, N. Y. $4.

Written in a rambling, genial manner, this volume of reminiscences carries us from continent to continent with one of the more important violinists of our time. Joseph Szigeti here traces his development from childhood, telling of his student days, his experiences as a fledgling virtuoso, and his meetings with major figures. The book is not a model of literary construction—Szigeti does not pretend to be a polished writer—but its opinions carry weight.

One of the more interesting dissertations has to do with the shift in violin styles from the older to the younger generation of fiddlers, from Burmeister, Kubelik and Marteau to Kreisler, Elman, Heifetz and Thibaud. The question of violin tone is pondered, and its relation to interpretation. As one of the pioneers in violin records, Szigeti also has much to say about recording technique and repertoire. A list of his recordings is appended, and few living violinists can boast of such catholic representation on wax. As a child prodigy, before 1914, he played for British Victor, and today, 33 years later, he still is going strong. A record for phonographic longevity must be somewhere in the offing.

For Clarinet and Piano

FIVE PIECES, by Mikhail Starikadomsky; TWO PIECES, by Mikhail Krein. Leeds Music Corp. (Am-Rus Edition), N. Y. $1.25 each.

The five Starikadomsky pieces are entitled Barcarolle, Aria, Scherzo, Intermezzo and By the Brook. All are melodic in nature, romantic in conception, and not too difficult for students of average ability. Krein's two works are a little more complicated. The Nocturne has some elaborate passage work, while the Scherzo demands superior breath control and nimble fingers. More of a Russian quality is present in the latter than its companion piece.

For Piano Solo

ETUDE ON WHITE KEYS, by Richard Franko Goldman. Mercury Music Corp., N. Y. 50c.

This etude is a deftly written piece that poses a few problems in phrasing and rhythm between the left hand and the right. It is fairly melodic, slightly dissonant, and not of too great difficulty.

THE GYPSY AND HER DONKEY, by Americo Chaves. Axelrod Publications, Inc. Providence. 60c.

This is a light salon piece, amusing, and conventionally written. It is not too difficult for amateurs, and its Latin-American rhythms are directly stated.

For Voice and Piano

AS I RIDE, AS I RIDE; THE OBLATION; SWEET MUSIC; by Karol Rathaus. Associated Music Pub, Inc., N. Y. 90c, 75c and 75c respectively.

Recently Hindemith completed his Eight English Songs, and now we find Rathaus setting three eminent British poets to music. As I Ride uses Browning's poem of the same name, Sweet Music is Shakespeare's familiar Orpheus With His Lute, and The Oblation is by Swinburne. Written for high or medium voice, the music skilfully sets off the qualities of the verse in a modernistic setting that in some respects is not too dissimilar to Hindemith's idiom.

CALMES DANS LE DEMI-JOUR (En Sourdine), by Claude Debussy. Elkan-Vogel Co., Inc., Philadelphia. 60c.

Here is something to arouse interest in all concert artists. This Debussy song, the manuscript of which belongs to Gregor Piatigorsky, is published for the first time. No additional information is given with this edition, but the work probably is a fairly early one. It abounds in ninth chords, the piano accompaniment gives an atmospheric, hazy effect, the melody is a little obvious but quite voluptuous, and the song as a whole is an interesting addition to the repertoire.

SON VERGIN VEZZOZA, by Vincenzo Bellini; LA VALSE DES FEUILLES, by Jean-Baptiste Faure; IL VA VENIR, by Jacques Francois Halévy: edited and arranged by Estelle Liebling. G. Schirmer, Inc., N. Y. 40c each.

Of these three coloratura pieces, La Valse des Feuilles is relatively simple, with a flowing melody. The aria from La Juive is also relatively modest vocally, though it needs a dramatic rendition. Roulades and cadenzas appear in the Bellini aria, which is pyrotechnical in the extreme.

LULLABY, by Enzo Pascarella. G. Ricordi & Co., N. Y. 50c.

This quiet piece is simply written, merely alternating frequently between tonic and dominant harmonies. The accompaniment is gently rocking, and the words do not leave one in doubt about the function of the music: "Hushabye baby mine, rockabye baby mine, Farther lands may you see In your dreams my baby." An added feature of this song is the music-box effect at the end.

Canons for 2-3 Voices

38 CONTEMPORARY CANONS, edited by Herman Reichenbach. Music Press, Inc. N. Y. 35c.

Music Press has previously published 2 volumes of canons—classic and easy. Now we have the modern composers represented by this form. Most were composed especially for this collection, with texts that vary from the Bible through Ogden Nash. Among the composers represented are Bauer, Brant, Chanler, Cowell, Donato, Eisler, Finney, Ginastera, Helm, Henry, Hindemith, Houston, James, Krenek, Kubik, Lopatnikoff, Mason, Moore, Persichetti, Plaza, Porter, Reichenbach Thompson, Thomson, and Verrall. The music is fun to sing, and the more difficult selections are fully explained.

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BERNICE FROST SAYS . . .

FINGERING

The subject of Fingering is given fourth place in the list of points of interest to the piano teachers in general, which we have been considering in recent issues.

Fingering seems to be a subject of concern more than of interest. If one has the privilege of teaching the pupil from the very first lesson, then the fingering will cause no trouble; but often the pupils with previous training have become careless, and correcting poor fingering can become a serious problem.

From the beginning the pupil must be taught to "think" fingering—must be given music which does not have the fingering placed over every note. Most of the easier materials lie under the hand span, and the reading process of thinking "up and down" and "stepwise or skipwise" can be applied to the fingering immediately. Thus the pupil starts at once, almost unconsciously, the habit of thinking instead of seeing fingering.

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The first playing over the full range of keyboard comes through the repetition of phrases an octave higher, which keeps the same fingering but develops a positive hand position.

The next finger extension is the using of fingers over and under, to develop a wider keyboard range in passage playing, and the like. This should present no problem in the "thinking" of fingering, as the scale playing should have prepared pupils for these extended ranges.

Phrasing has so much to do with the choice of fingering that each phrase must be considered from the angle of musical content in order to decide the best finger use.

"Use up the hand" is a good point to remember—also using strong fingers on accents and important melody notes.

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There is no one fingering suitable to all hands. Do not hesitate to change finger markings. Have the pupil choose his own fingering, but once chosen it must not be changed.

In deciding which fingers to use, one should select that which will make a legato passage legato; will further velocity, add in dynamics, produce best tone quality, best tonal balance, etc.

Fingering them, is the foundation of good playing; and as such is often not sufficiently important in the working out of repertoire, especially by students and—unfortunately—by some teachers.

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Students Too Ambitious

My main problem is with the many older students I have who think their progress is too slow. They wish to play, almost immediately, difficult pieces they have heard in concerts, on the radio or on recordings. They have no understanding of the work required to play even the easier pieces well. Have you any suggestions? M. M., GEORGIA.

This attitude is often found in older students. Sometimes it is a good plan to let them try and play one of the pieces they have requested. Perhaps they will then realize how difficult these pieces are. Before accepting an older beginner or intermediate grade student, always have a definite understanding that you are to be the teacher—and thus the one to select the music to be studied. They must know that, while they can appreciate and enjoy more difficult music, their pianistic skill limits their own performance to easier literature. There is no short cut; if they are not willing to spend the time to acquire a good technic, it is better that they stop their study.

Change of Musical Taste

Four years ago two parents brought me their eight-year-old daughter for her beginning piano study. They requested, very emphatically, that she always be given the very best music. Now the daughter, after four years of study with me, enjoys and plays well, only good music, but the parents have requested that I teach the daughter popular music. What shall I do? J. D., CANADA.

Suggest to the parents that the daughter may play the popular music at home (after her practice is done) but that you do not wish to spend lesson time with it. If they wish another teacher, have them choose one who teaches popular music, but try and have them allow the daughter to continue with you at the same time. This desire for the popular music will probably not last very long; it will not harm this pupil by playing it, and in the end they will settle down to "good music" again. Do not treat this matter as one of importance; if you do not think it important, they will think less of it and may drop the idea entirely.

Accenting

When trying to help a pupil "feel" rhythm, I play chords at the second piano, accenting strongly the first count. Is this a good procedure?

H. M. L., OHIO.

There is certainly nothing wrong in having the pupil hear a strong first beat. However, work on other procedures such as tapping, clapping, walking and activities giving the pupils "inside" feeling for the rhythm. Accenting the first beat too much may lead to choppy playing and a disregard for phrasing. This is generally the result of not preparing the pupil to "feel" the rhythm of a composition before attempting to play it.

LISTENING TO WORLD RADIO PREMIERE of MacDowell's Sinfonia Tragica over ABC network on Feb. 23 are Mrs. Marian MacDowell, widow of the composer, and Modest Altschuler, who arranged the Sonata Tragica, MacDowell piano work, in orchestral form. Dr. Karl Krueger conducted the Detroit Symphony in the premiere, heard by Mrs. MacDowell and Altschuler in the former's Los Angeles home. The orchestration was commissioned by the Composers Press, of which Charles Haubiel, American composer, is president. (ABC Photo.)

Rewards

Do you think there is any advantage in giving pupils lesson awards such as seals of gold stars, flowers, etc.? I find that the younger children will actually practice better to gain such an award.

SR. M. R. ILLINOIS.

If giving awards to the younger pupils really inspires them to practice better, I should continue to give them stars, flowers, etc. Do not, however, let it become too easy to win an award; make it stand for something well done. Why not try giving an award at the close of the season to every pupil who has done satisfactory work throughout the year? Those receiving no award might be encouraged to work more diligently the next season.

Frankly, I should do as little "awarding" as possible. Try and lead pupils to realize that the best award for good work is the ability to perform something creditably.

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Geneva Competition Rules

The prospecti containing the rules and programs of the International Competition for Musical Performers, Sept. 22 to Oct. 5, 1947, at Geneva, are ready and will be sent upon request to the Secretariat of the Competition, at the Music Conservatory, Geneva, Switzerland. The Competition, comprising the following categories: singing, piano, violin, clarinet, and trumpet, disposes of prizes to the total amount of 10,500 Swiss francs. The list of the jury, formed by eminent foreign and Swiss musicians, will be published at the end of February. Applications will be accepted not later than August 1, 1947.

Audition Announced For String Players

"An Hour of Music" announces its next audition for string players on March 22 at 340 Riverside Drive. Further particulars may be obtained from Mrs. George His, Plainfield, N. J.

MacDowell Sonata Broadcast In Orchestral Version

The Composers Press in 1946 inaugurated a yearly subscription plan for publishing symphonic works by American composers, in addition to its yearly contests for songs, anthems and instrumental ensemble pieces. For its 1947 Symphonic Publication Award, an Overture or work of similar dimensions by an American will be published.

As a memorial to Edward MacDowell, the Composers Press commissioned Modest Altschuler to make an orchestral arrangement of the former's Sonata Tragica, and this work was premiered by the Detroit Symphony, under Karl Krueger, in its broadcast over the ABC network at 8 P.M. (EST) on Feb. 23.

Mrs. MacDowell, who is in California recuperating from a recent illness, listened in to this performance. In a letter to Charles Haubiel, composer and director of the Composers' Press, she said: "I appreciate deeply Mr. Altschuler's desire to orchestrate the Sonata Tragica. I remember very well MacDowell regretfully saying after it was finished: 'This really is not so much for piano; I think it would sound better for orchestra.' But in those days there were but rare opportunities in this country for the production of American orchestral works. I am, therefore, happy that Mr. Altschuler should have changed the sonata, as written for the piano, into the orchestrated form, which MacDowell had longed for."

King with Consolidated Concerts

William J. King, formerly music editor of the New York Sun, and more recently general supervisor of the New York Philharmonic Symphony Orchestra's broadcasts for CBS, has joined Consolidated Concerts Corp. in an executive capacity.

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Book

COURSE OF STUDY IN MUSIC, by Frederick A. Taylor, $2. This 90-page volume is designed as a guide to aid teachers in their work in the grades and Junior High Schools and constitutes a worthwhile digest of methods of instruction used in the Hingham (Mass.) Public Schools where the author is Supervisor of Music Instruction. The coverage is complete and its presentation possesses the virtue of brevity. Bruce Humphries, Inc., Boston, Mass.

For Piano Solo

WINTER WALTZ and FANCY DANCER, by Marion Ohlson, 30c. Two attractive teaching pieces of real merit and character. The first is in C minor, the second in C major. Both pieces make clever use of a sustained, slower-moving bass that students will like. Good writing. LITTLE RONDO IN G, by Beethoven, 30c. A simple arrangement by Pietro Ballatore of the piece made famous by Fritz Kreisler. Originally a rondo in the same key for violin and piano, the melody is confined to a single finger in the right hand over an easy accompaniment. THEME FROM PIANO CONCERTO, by Grieg, 30c. A very simple arrangement of the slashing opening pages of this famous concerto. Pietro Ballatore keeps his simplification down to one finger in the right hand and almost that in the left. G. Schirmer, Inc., N. Y.

CAKE WALK TUNE, by Opal Louise Hayes, 30c. A good piece throughout with the sort of tunes you are tempted to whistle. Covering two pages, slightly oversize notes, the melody of the mid-section is confided to the left hand with off-beat accompaniments for the right. BALL GAME, by Hulbert Tillery, 30c. The composer has caught the excitement of a ball game in this little two-page piece which makes considerable use of the F major scale. Each student will pick out his own spot marking the home-run hit. DRIFTING, by Opal Louise Hayes, 30c. In 3-4, the entire two pages of this piece in E flat consists of arpeggios divided three eighths to each hand. Graceful, attractive and effective. Schroeder & Gunther, Inc., N. Y.

MAINE HOLIDAY, by Jacques Wolfe: Morning Mist, 40c.; Lady in the Rocking-Chair, 50c.; Bird Song at Sunset, 50c.; To Charlie, 50c.; Mountain Brooklet, 50c.; Au Revoir, 40c. A half-dozen really first-rate pieces that are ideally designed for the piano. They range from quite simple to rather difficult but, whatever the grade, they are uniformly interesting and will undoubtedly soon start appearing on recital programs given by pianists on the lookout for evocative, imaginative compositions that are rich in melodic value. OVER THE BUMPY DETOUR and SINGING IN THE HAYLOFT, by Benjamin Frederick Rungee, 30c. each. Both of these constitute good, well-written teaching material. Mostly single notes, with occasional two-note harmony. They succeed in being a bit different without forcing. JE T'AIME and VALSE DE REVE, by Francesco de Leone, 50c. each. Two pleasing items of which we prefer the second, a wistful little waltz with a number of consecutive fourths and fifths for the right hand. It has rather a haunting quality. The other, in A flat, calls for a fairly large right hand to manage the chords over the rather simple accompaniment. SUMMER BIRDS WILL COME AGAIN, by Benjamin Frederick Rungee, 30c. In 3-4, *Andante moderato,* and covering two pages, the main section calls for some hand-crossing (left over right). Mostly single notes. DUMKA, by Sigismond Stojowski, 50c. Not easy, here is a fine work for a pianist who will respond to its quickly shifting, varying moods. Built largely around a three-note figure heard at the beginning, much of it is in minor and the augmented second gives the melodic phrases considerable charm. G. Schirmer, Inc., N. Y.

Songs

AFTER PARTING, TO NIGHT and LOVE ME, by Stanley P. Trusselle, 50c each. Three unpretentious settings, all of them to short lyrics by Sara Teasdale. The most ambitious is the first (*Allegro,* joyously) and the final page contains a stunning climax on a top B flat (optional G). The other two are quiet in mood, both only two pages in length. Singers will find all three vocally grateful and, done in reverse order, will prove an excellent recital group. ALL THE PRETTY LITTLE HORSES, arranged by A. W. Binder, 50c. A charming little Negro lullaby, founded on a melody in the Lomax collection of American Ballads and Folk Songs. With F tops, the song presents no problems and will prove quite moving if done simply and with small tone. Nicely harmonized. Elkan-Vogel Co., Inc., Philadelphia, Pa.

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March Announcement

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Up and Down the Guild Keyboard

Artist Diploma Winners must have something! Jean Geis played the Lizst Concerto Feb. 26 with Columbus Symphony in Springfield, Ohio, Izler Soloman conducting. Luise Vosgerchian gave her Town Hall recital Feb. 16, after 18 appearances with major orchestras. Her Boston recital will be in Jordan Hall March 6. Janet Bloom, pupil of Laurence Honan, and winner of the Music Education League Competition will play a concerto with Center Symphony at Town Hall April 23. Joan Melton, Elizabeth Miller and Martha Harris, all pupils of Annyce Leigh Worsham, are chosen as soloists with North Carolina Symphony this spring.

The Associated Music Teachers present their annual Young Musicians concert at Carnegie Chamber Hall March 15. Anne Harper is chairman of tickets. Anna Shoremount will be chairman of the next regular meeting. William Krevit has received the Eugene Field Award for the Best Educational Book of 1946. He is on the Speakers Bureau of the Herald Tribune, and the United Parents Bureau. Ernesto Berúmen gives a recital in Havana, Cuba, in April, and conducts a master class at the International Conservatory of Music under the management of Mme. de Castro.

DOROTHY NOBLE LORD,

teacher, coach, accompanist, manager of Fine Arts Entertainment Service. As chairman of the St. Louis Chapter, she was hostess at the tea in honor of Mrs. Irl Allison during the MTNA Convention.

Mark Nevin, composer, is on a tour, including Buffalo, Chicago and St. Louis. Thomas Richner will play in the Pacific States in April with the Blaisdell Erio.

Dr. and Mrs. Guy Allen, chairmen of Birmingham, Ala., Chapter, entertained for Bernice Frost when she spoke for the Piano Teachers Association. Dr. Frost will address the Catholic Music Educators Association in New York March 24, and the Pennsylvania Educators in Scranton in April.

Ella Ketterer illustrated her talk from among her 150 published numbers for the Piano Congress at Steinway Hall. Charles Cooke added 15 minutes on the "Piano Hobbyist." G. W.

PASSED AWAY

ERNEST S. WILLIAMS, 66, composer and trumpet virtuoso, died at Kingston, N. Y., on Feb. 8. He was born in Wayne County, Ind., toured as soloist with the Sousa, Pryor and Goldman Bands, and was former first trumpet of the Philadelphia Orchestra. He conducted the Symphonic Band of New York University at one time, was dean of the Ithaca, N. Y., College of Music, and had his own music school in Brooklyn, N. Y., and a summer music camp at Pine Grove, N. Y. He composed numerous band numbers and wrote a method for trumpet.

MME. ALEXANDRE GRETCHANINOFF, 70, wife of the noted Russian composer, died in St. Luke's Hospital, New York, on Jan. 26. She had suffered a stroke several days previously. She was married to Mr. Gretchaninoff in Moscow in 1911.

CLEMENTINA ALBENIZ, sister of the great Spanish composer, died on Nov. 5 in Madrid at the age of 93 years. She was a professor of piano, famous through her 73 years of activity. In spite of her age, she continued until her death to be Inspector in charge of piano teaching of the Women's Club of Piano Teachers. She possessed the medal for Merit and the Cross of Alfonso X. J. L. M.

FREDERICK W. VANDERPOOL, 70, composer, died on Feb. 13 at his home in Newark, N. J. A native of Brooklyn, N. Y., he studied organ and voice and toured as a member of theatrical companies including Mr. Pickwick, in which De Wolf Hopper starred. He also formed a quartet which toured in vaudeville in 1905, composed some 350 songs, some well known, and was a member of ASCAP. He married Emily Evelyn Beglin, a singer, who survives.

PALMER CHRISTIAN, 61, organist of the University of Michigan, died of heart disease at his home in Ann Arbor on Feb. 19. Mr. Christian studied organ and theory at the Cosmopolitan School of Music and the American Conservatory in Chicago, at the Leipzig Conservatory and privately with Alexandre Guilmant in Paris. He had been professor of Organ at the University School of Music, Ann Arbor, since 1924, and had appeared as a concert organist in this country and Europe. He is survived by his widow, the former Mary Lois Wilkinson.

IVY SCOTT, 61, soprano, who had appeared in many operas and operettas, died in New York Hospital on Feb. 3. Born in Australia, she came to this country in 1910 and appeared as Natalie in The Merry Widow. She sang Minnie in Puccini's Girl of the Golden West, toured as Maid Marian in Robin Hood, and appeared with the Century Opera Company in 1914-5 in grand opera roles. Miss Scott was heard in many musical shows, her last role being that of Mama Grieg in Song of Norway. She was the widow of Frederick E. Walter. A son and a sister survive.

MARTHE CHENAL, 61, French soprano, died in Paris on Jan. 29. She was born at Saint-Maurice near that city and won first prize at the Conservatoire. She made her debut at the Paris Opera in 1905 as the heroine of Reyer's Sigurd. After 1908 she sang at the Opera-Comique. In World War I she created national enthusiasm by her singing of the Marseillaise on Armistice Day.

IN SCHOOLS AND STUDIOS

Vocal Career Background for Lotte Leonard's Teaching

Lotte Leonard, who has sung in this country and abroad in concert and oratorio under distinguished auspices, presides over a New York studio in voice-training, interpretation, style, coaching in lieder, melodies, opera, oratorio and program building. Mme. Leonard's career included appearances with symphony orchestra under Nikisch, Weingartner, Bruno Walter, Mengelberg, Bodanzky,

LOTTE LEONARD

Fuertwangler, Fritz Busch, Kleiber and Siegfried Ochs. European appearances were in Paris, Vienna, Berlin, Leipzig, Zurich, Stockholm, Halle, Salzburg, Amsterdam, London and elsewhere, and in America at the Cincinnati May Festival and other important centers. She has made concert tours of South America.

As a teacher, Mme. Leonard has been a professor at the Bernuth Conservatory of Hamburg; taught at the Mozarthaus in Salzburg and Salzkammergut; been awarded Diploma "Honoris causa" as professor of singing from the German Board of Education. From 1929-33 she was co-operator with Prof. Bahr-Mildenburg in operatic singing and *mise en scène;* 1931-33, with the singing department in the Berlin State Radio Station; 1931-32, master-courses in Zurich (Academy of Music); 1934, master-courses in Lucerne (Academy of Church-Music and Conservatory); 1933-40, Professeur de Chant of the Conservatoire International.

Leonard pupils have won two Grands Prix and one Premier Prix de Virtuosité.

She has been on the faculty of the summer Music Institute of Kenyon College, Gambier, Ohio.

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New Home for Cleveland Institute

CLEVELAND.—The former Jacob D. Cox residence, which has housed the Cleveland Institute of Music the last six years, has been deeded to the 26-year-old institute by the Cox family as a memorial to Ellen Prentiss Cox. The gift was announced by W. R. Burwell, president of the institute trustees, and at the same time a report of progress was made of the program for rehabilitating the property. Under a budget of $70,000, repairs to the building and the addition of new studios and a study hall have been practically completed. Subscriptions from trustees and other friends of the school have assured $62,500 of the total budget requirements. Dr. Beryl Rubinstein, director of the Institute, in commenting on the fine new location said, "Of course it is wonderful for the Institute to have a home of its own for the first time It is the almost-perfect center of everything from the standpoint of Greater Cleveland."

James Millikin University Has Laboratory Choir Concert

DECATUR, ILL.—W. St. Clare Minturn, director of the Conservatory of Music, James Millikin University, announces that on March 19 the University Choir, under William R. Fischer, will present its third annual Laboratory Choir Concert. The plan of this competition is to give present-day composers an opportunity for performance. Compositions have been submitted in three classifications: (1) a cappella mixed chorus; (2) female voices with piano accompaniment; (3) mixed chorus or female voices with orchestral accompaniment. The committee will award cash prizes to the composers of the outstanding compositions in each classification. Winning compositions with some of the other entries will be performed on March 19.

A new idea which is being tried for the first time this year is the programming of compositions submitted by "guest composers." Among the latter who have responded are Gardner Read, Ernest Kanitz, Lehman Engle and David Strickler.

Philadelphia Conservatory News

PHILADELPHIA. — The season's second faculty concert of the Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, was given on Feb. 26 at the Ethical Society Auditorium. Those appearing were Lesley Cathcart, Joseph Arcaro, William Bless, Evelyn Christman, Oletah, Dietrich and Annetta Lockhart in a program of Scarlatti-Tausig, Haydn, Brahms, Rachmaninoff and Franck. The third faculty concert will be a piano recital by Claire Schapiro on March 5.

Mannes School Presents Cosi Fan Tutte

The Mannes Music School presented Cosi Fan Tutte (English version by George and Phyllis Mead) at the Hunter College Playhouse on Feb. 12 and 13. Opening night had Elizabeth Bollinger (Fiordiligi), Sylvia Minter (Dorabella), Peggy Lee Whiting (Despina), Walter Blazer (Ferrando), Francis Monachina (Guglilmo) and Lawrence Davidson (Don Alfonso). On Thursday night Dorothy Dawson sang Dorabella and Jeanette Weise, Despina. The production was a lively, well-schooled one, excellent from the musical standpoint and with the comedy well brought out. Carl Bamberger, musical director, and Ralph Herbert, stage director, deserve great credit.

Berúmen to Play in Havana

Ernesto Berúmen, New York pianist and teacher, has been engaged by the International Conservatory of Havana, Cuba, to give master classes, a series of lectures on Piano Pedagogy, and play a recital during the first two weeks in April. This will be Mr. Berúmen's fourth trip to Havana, and his first postwar visit there.

First Anne Gannett Scholarship Given by NFMC

The first scholarship from the Anne M. Gannett Fund of the National Federation of Music Clubs, established in May, 1946, with an initial gift of $10,000 contributed by various State Federations, has been awarded.

It was presented on Feb. 19 by Mrs. Guy Patterson Gannett of Portland, Me., president of the Federation, for whom the fund is named, to David Laurent, 26-year-old baritone, now a student at Brown University. The presentation took place at a recital at the Providence Art Club in Providence, R. I., under the auspices of the Monday Morning Musical Club of that city of which Mr. Laurent is a protege. Present were: Mrs. Ada Holding Miller of Providence, National War Service Chairman, who initiated the Anne M. Gannett Fund, and officers and directors of the Rhode Island Federation, the Monday Morning Musical Club and other leading Rhode Island musical groups. Although now living in Providence, the recipient is a native of Mrs. Gannet's home state, Maine. Mr. Laurent will apply the scholarship to continue at Brown University in advanced music study with his present teacher, Royal Dadmun.

Chapple Founds Opera Workshop In St. Louis

Stanley Chapple, conductor of the St. Louis Philharmonic Orchestra, St. Louis Little Symphony and the St. Louis Civic Chorus, has now established the St. Louis Opera Workshop. The project, which was conceived before the war, but could only recently be carried out, is dedicated to giving American singers opera training and affording opportunity for the music lover to attend opera.

Singers are given 30 weeks of training under Mr. Chapple, beginning in October and culminating in April with performances of the operas under study. The singers are scholarship winners from the St. Louis Grand Opera Guild. Operas to be given in April are Bach's Coffee Cantata, Menotti's Old Maid and the Thief, Vaughan Williams' The Shepherds of the Delectable Mountains, Mozart's Bastien and Bastienne and Gay's The Beggar's Opera. All but the Bach and Mozart scores were originally set to English librettos, and these have been translated. The Workshop, supported by the Guild, draws its audiences through subscriptions. No door tickets are sold this year.

Mr. Chapple emphasizes that he is the coach, not the teacher, of the singers in the Workshop.

Charlotte Martin and Marco Sorisio Heard

Charlotte Martin, pianist, Marco Sorisio, tenor, with Harold Leaman, accompanist, gave the Feb. 10 recital in the "Kellogg Gems" series under Lucile Kellogg's direction at the YMCA Theatre. Miss Martin, in groups by Bach-Busoni, Mozart, Debussy, Ravel and Dohnanyi, revealed her customary musicianship and technical finesse. Mr. Sorisio's pleasing voice had exposition in an aria by Massenet and two song groups. D. B.

STUDIO NOTES

Hazel Scott presented a program, half classical, half modern, on Feb. 17 at the Riverdale Country School, where her teacher, Richard McClanahan, is head of the School of Music. Her audience was composed of the 500 boy and girl pupils of the school. A feature was her own composition—a suite in four parts—Caribbean Fête. Mr. McClanahan announced that Miss Scott would open her American concert tour on Feb. 22 in Chicago.

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The Oxford Piano Teachers' Guild has decided to meet on the third Thursday of each month. On Feb. 20 at the Carl Fischer Bldg., the Planning of the Workshop Recitals was discussed, and Rose Raymond spoke on What is Important in Piano Teaching.

Fontainebleau School to Open Courses on July 1

The School of Music for America in the Palace of Fontainebleau, France, which was reorganized in June, 1946, after being suspended for seven years because of war, will again offer a summer session beginning July 1. Applications are now being received for the summer semester, according to an announcement by Robert Casadesus, French pianist, named director of the school by the Conseil d'Administration in France. Plans are also being made to open the Beaux Arts Department of the school under Prof. Jean Labatut, associated with the School of Fontainebleau for the past 11 years as professor of architecture.

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San Francisco Welcomes Stars

By MRS. FRANCIS H. REDEWILL

SAN FRANCISCO.—The San Francisco Symphony and Pierre Monteux, conductor have spent recent weeks in almost continuous activity. Three subscription concerts at the Opera House marked the return of Jacques Thibaud in the Mozart G major Violin Concerto. Thibaud, still a great artist of the old school, was again the personification of elegance and restraint. Monteux and the orchestra were at their best in sympathetic accompaniment. Thibaud and the conductor celebrated a 50th anniversary as graduates of the Paris Conservatoire. The Symphony No. 1 by Sibelius, a Ballet Suite by Gretry and three Romantic Waltzes by Chabrier completed these programs.

Three later concerts brought back Gregor Piatigorsky, cellist, after an absence of a decade. He played the Schumann Concerto and participated in Strauss' Don Quixote with tonal eloquence and a freedom of style and interpretation that mark him a great artist. Monteux led his forces magnificently in these numbers, the Overture to The Bartered Bride by Smetana, and a first performance of Le Bal Martiniquais by Milhaud built on West Indian folk tunes.

Mischa Elman, violinist, erstwhile "local boy," appeared with the Symphony in three concerts at the Opera House, in his own inimitable and perfect playing of the Symphonie Espanole of Lalo, for which he was recalled repeatedly. The "Italian" Symphony by Mendelssohn, Spanish Rhapsody by Ravel, and symphonic suite, The Seven Ages by John Alden Carpenter and a first performance here, added enjoyment to these programs.

Brahms List

The Brahms Festival Concert at the Opera House brought out a record audience for a fine performance. Never has Monteux achieved a greater combination of musical import, clarity of phrase, and dramatic impulse than in the Tragic Overture and the C minor Symphony. Leon Fleisher, 20-year-old pianist, played the difficult B flat major Concerto. Ease of execution and brilliant tone gave his performance power and finish, and won him much applause.

Marian Anderson, contralto, was soloist at the Fourth Municipal Concert of the Art Commission Series at the Civic Auditorium, singing with the San Francisco Orchestra, Monteux conducting, the arias O Don Fatale from Don Carlos (Verdi) and Adieu, Forêts, from Jeanne D'Arc (Tchaikovsky) as well as Spirituals. The sold-out house recalled her time and again. Monteux and the orchestra gave memorable performances of Symphony No. 5 by Beethoven, and Wagner's Overture to Rienzi. William Denny, of the University of California Music Department, led the orchestra in his Preludium, a composition of considerable strength and originality.

Ganz Conducts for Young People

Rudolph Ganz conducted the San Francisco Symphony in two concerts for Young People at the Opera House. Junior artists, Gene Marshall, violinist, and Gloria Salquero, pianist, were heard in excellent performances of movements from the Mendelssohn Violin Concerto and the Schumann Piano Concerts, respectively. Also greatly enjoyed were two compositions of Ganz, Brassy Prelude and Strings in Variation, as well as his own inimitable manner of conducting the concerts.

At the Opera House, Monteux again conducted the Symphony in the first Youth Concert of the season. This Saturday morning program brought a second hearing of Milhaud's Bal Martiniquais, and a first local one of Frederick Jacobi's Concertino for Piano and Orchestra, played by his wife, Irene Jacobi, under the Monteux baton.

Original Ballet Russe Appears

The Original Ballet Russe (presented by Col. W. de Basil, director general, in association with S. Hurok), the San Francisco Symphony accompanying, packed crowds into the Opera House on eight memorable occasions. First local performances of Constantia, Camille, Sebastian, Yara, Cain and Abel and Mute Wife were given to enthusiastic audiences. Markova, Dolin, Eglevsky and others were featured. Conductors were Mois Zlatin and William McDermott. Piano soloist Norman Secon scored in performances of Chopin's Piano Concerto in F minor and Rachmaninoff's Rhapsody on a Theme by Paganini.

Larry Allen, Inc., and Dorothy Granville presented Jacques Thibaud, violinist, at the Opera House in a solo program played with surpassing musicality. Marinus Flipse was an able accompanist. Allen-Granville also offered Maggie Teyte, soprano, in a program of Ravel, Fauré and Hahn numbers; and Marian Anderson, accompanied by Franz Rupp, who sang with great artistry and depth of feeling a program of Bach, Schubert, Massenet, modern British songs and Spirituals. Andres Segovia and his magic guitar delighted a discriminating and enthusiastic audience at the Marines Memorial Theatre, including a Sonatina by the modern Mexican composer, Manuel Ponce. Jan Peerce, tenor, with Alexander Alexay at the piano, sang to a tremendous audience at the Opera House. Among Allen concerts was the Isaac Stern program at the Opera House. This young violin virtuoso, another "local boy" who brought honor to the community, played an unusual program of classic and contemporary selections among which was a first local performance of the Hindemith Sonata and the Bartok Rhapsody No. 1. Alexander Zakin was at the piano. A string chamber group also participated.

RECITALISTS BEFORE THE MUSIC TEACHERS' CONGRESS of New York at a recent meeting in Steinway Hall. L. to r.: Marie Dagort, Marjorie Hall, Katherine Phillips and Egbertina Remy. (Photo by Francis E. Falkenbury, Jr.)

Other Recitals

Alice Seckels, manager, had two exceptionally fine concerts to offer: the Alma Trio in a first San Francisco concert and Roman Totenberg, violinist in West Coast debut, with Adolph Baller, piano. Totenberg featured a first performance in the United States of Milhaud's Farandoleurs, a brilliant virtuoso composition.

Curran Swint, manager, presented Tanya Ury, pianist, at the Marines Theatre to a large and delighted audience. Frederick Marvin, pianist, was also heard at the Marines Theatre under the Swint management.

The San Francisco Opera Association Concert Series, Paul Posz, manager, offered two splendid song recitals: Igor Gorin, baritone, accompanied by Valentin Pavlovsky, and Jennie Tourel, mezzo-soprano, who drew a large crowd, and both at the Opera House. George Reeves was at the piano for the latter.

Music Lovers' Concert

The Music Lovers Society, Margaret Tilly, pianist-founder, opened its winter season at the Marines Theatre. The ensemble: Frances Weiner, violin; Lucien Mitchell, viola; Merrill Jordan, flute; Herman Reinberg, cello; and Margaret Tilly, piano, were assisted by guest-artists Theodor Uppman, baritone, and Ferdinand Claudio, violin. Included with a Mozart Quartet and a Brahms Trio were first performance of songs by Walter Klein and Quarte Poemes for voice, viola and piano by Charles M. Loeffler. An excellent performance was also given a Sonata for Two Violins (unaccompanied) by Prokofieff, another first hearing in these parts.

The Pan American League presented Tapia-Caballero, Chilean pianist, at the Marines Theatre, and at the Lucien Labaud Art Gallery, John Critchfield, pianist, was heard in a program that included the Roy Harris Little Suite.

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